

ART AND MUSIC

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# The ART NEWS

VOL. XXIX

NEW YORK, APRIL 18, 1931

NO. 29—WEEKLY



"EMILY AND LAURA CALMADY"

SIR THOMAS LAWRENCE

*Courtesy of the Knoedler Galleries, New York*

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 18, 1931

## Rare Quality in Offerings of the Nemes Dispersal

Works by Greco and Rembrandt Included in Group of Notable Old Masters to Be Dispersed in Munich Sale from June 16-19

The forthcoming Nemes dispersal, which is eagerly awaited throughout the art world, embraces, as has been previously indicated in our preliminary notices of this event, a most important aggregation of rare works in many fields. In recent issues of THE ART NEWS, a number of important works from this famous collection have already been reproduced. In the April *Pantheon-Cicerone*, there now appears for the first time, authoritative description of some of the leading features in this dispersal. We reprint below commentaries on a few of the most important paintings by Dr. Max J. Friedlander appearing in the current number of this leading German publication:

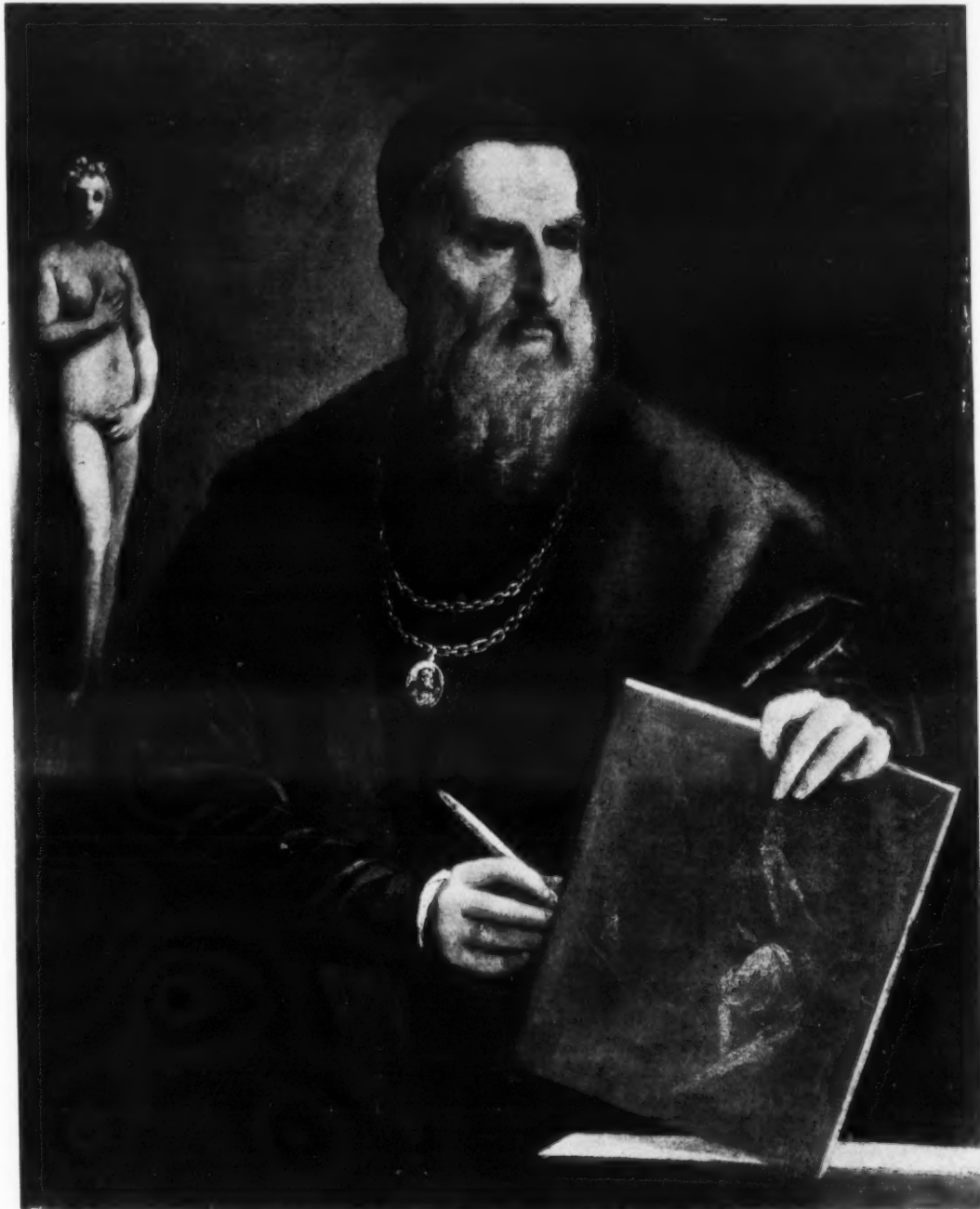
Next summer the works of art which Herr von Nemes collected are to be sold at auction, writes Dr. Friedlander. If it were my task to give a general description of Herr Nemes' collecting activities, the tendency of his taste could be summarized in a few words. He mentioned the Toledan Greco and the Frenchman Cezanne in one breath. The contrast between civilizations, themes, periods and historic conditions was unimportant to him and did not interfere with his seeing the common element in these painters. He began and ended with the collection of velvets and brocades. In this domain he felt himself absolute master. In the field of pictures his natural and self assertive talent frequently had occasion to fight against presumptuous expert scholarship and the pedantic book learning which he did not understand and which he regarded with suspicion.

It was generally anticipated that among the works of art, Venetian pictures by Titian, Tintoretto, Tiepolo and Guardi would be found and we are not disappointed. But the Nemes collection also contained old German panels and quite a number of Florentine panels of the Quattrocento. His final desire to complete the collection wholly according to his personal, absolutely certain judgment and to represent Manet and Cezanne beside Greco, Titian and Rubens was not fulfilled. His inclination to buy was never stifled; he grasped every opportunity that was offered, frequently even when his sympathy was not touched by the work. Thereby his collection gained, it is true, a most variegated character, but did not obtain homogeneity and an individual note.

I do not wish to anticipate the catalog and thus deprive the expert compilers of their credit, but shall point out only a few pieces which I remember clearly.

A portrait by Dürer, naturally a work of extreme rarity, which Campbell Dodgson discussed years ago in *The Burlington Magazine*, is the head of a man, full face, evidently drawn "according to measure." Thus this ex-

(Continued on page 6)



"SELF PORTRAIT WITH FIGURE OF VENUS"

This remarkable work by the great Venetian, now in the possession of Mr. Frank T. Sabin of London, was recently discovered in an English private home

By TITIAN

## Friedsam Art Collection Offered to Metropolitan Museum Under the Condition That It Remain Intact

Contrary to expectations, the will of the late Colonel Michael Friedsam, which was probated on April 13, gives the Metropolitan Museum of Art the preference in the disposition of his superb collection of some two hundred old masters and other works of art, the value of which is estimated around \$10,000,000. However, the collection is to be kept intact. To quote from the will, Colonel Friedsam says: "It is my wish that this my collection shall preserve its individual identity as a whole and even if placed in a building where there already are other or similar works of art that my collection shall not be mingled indiscriminately with other collections, but shall, so far as practicable, be kept together and separate, and apart, by itself."

Colonel Friedsam did not bequeath the collection directly to the Metropolitan Museum, but to his executors, to be disposed of within five years according to his wishes. If after five years the executors have not, under the terms laid down, placed the collection with the Metropolitan Museum, or again to use the words in the will,

with "some college or university or art museum or other institution in the city of New York," the executors are directed to sell the collection and give the proceeds to charity.

As to whether the Metropolitan Museum will accept the collection in its entirety, to be exhibited as a separate unit, Robert W. de Forest, president of the museum, has issued a statement that the trustees of the museum will give "careful and sympathetic consideration" to the matter. He also characterized the collection as "very important," rivalled by few, if any, private collections.

THE ART NEWS last week, it will be recollected, published an account as far as was then obtainable of the various works of art comprising Colonel Friedsam's collection. Special attention was called to the group of fifty-three French primitives, which ranks second with the collection in the Louvre. The examples of the Flemish School, in which period their owner was particularly interested the past year or two, are also of the greatest importance, his latest acquisition in this field being "The Portrait of a Pilgrim," by Van Eyck, a reproduction of which appeared in THE ART NEWS of November and which had been brought to this country by Colonel

Friedsam's close friend and adviser on art matters, Mr. Francois Kleinberger.

Arranged according to schools, the list of paintings in the collection, which was largely built up through the aid and advice of Mr. Kleinberger, is as follows:

DUTCH—Adrien Brouwer, "La Tabagie," recognized to be the greatest of this artist's works; Jan Vermeer, "Allegory of the New Testament," which Colonel Friedsam acquired from Dr. Bredius; Pieter de Hooghe, "The Maid Servant"; Frans Hals, "Portrait of a Man"; Rembrandt, "Saskia as Belshazzar"; Rembrandt, "The Rabbi"; Rembrandt, "Portrait of the Artist's Father, as St. Bartholomew"; Maes, "A Woman Making Lace"; Brekelenkam, "L'Entretien Galant"; Terborch, "La Liseuse."

FLEMISH—Rogier van der Weyden, "Portrait of Leonello d'Este"; Gerard David, "Virgin and Child"; Gerard David, "The Nativity"; Memling, "Virgin and Child"; Petrus Christus, "The Annunciation"; Dierick Bouts, "Portrait of a Man"; Van Cleve, "The Holy Family"; Van Cleve, "The Annunciation"; Rubens, "Madonna and Child"; Matsys, "Portrait of a Woman"; Isenbrandt, "Man With Gold Scale in His

(Continued on page 4)

## St. Louis Shows Art of the Post Impressionists

Canvases Loaned by Leading New York Dealers Reveal Major Trends in French Art of the Past Fifty Years

ST. LOUIS.—The comprehensive post-impressionist exhibition now on at the City Art Museum of St. Louis until April 26, is an epochal event in this city. It is the first time the people of St. Louis have had an opportunity to see for themselves what modern art is like and what it means. It has been arranged to complement the show in January, which illustrated the development of French painting from about 1800, to and including the impressionistic movement. The masters represented in this exhibition are, by and large, the leaders of the movement which dominates the art of today.

"The term post-impressionist by no means defines the qualities of these artists, active for the past fifty years," writes M. R. Rogers in the Supplement to the April *Bulletin* of the City Museum of St. Louis. "It is merely a convenient term under which a number of widely differing trends and personalities can be included, but it also has an additional virtue in that it rightly suggests that their work is more or less a natural sequence to impressionism."

"The painters represented in this exhibition can be divided into two main groups which constantly intermingle: the formalists who follow the classicism of Cezanne; and the more romantic expressionists who, largely influenced by Gauguin, Van Gogh and Degas, have felt the power of oriental art. Among these, Matisse shows strongly the influence of oriental pattern design and color balance; Modigliani, the color of Gauguin plus an extraordinary feeling for expressive contour. Certainly the Japanese print had an enormous influence upon the development of Toulouse-Lautrec, who like Degas comes half way between the impressionists and post-impressionists, to which group both Seurat and Vuillard also belong, especially the former, whose obviously impressionistic technique is, however, used with a much greater sense of formal structure than in the case of the true impressionist. Toulouse-Lautrec is an interesting contrast to Redon the mystic, to whom his world of dreams was the only world of reality. In contrast with them all comes Rousseau, the customs clerk, a naive primitive, who painted with meticulous care the visions of a truly child-like imagination."

"In spite of differences which seem to be so fundamental in the work of all these men, it cannot be too often repeated that they are all at bottom animated by the same impulse to set down not the world they see but the world they perceive within, putting their vision into harness to select, arrange and combine, so that another more significant personal world is created."

"It is hardly likely that all these men will in time be accorded places among the great masters, though some have already been awarded seats

(Continued on page 5)





"HOLY FAMILY WITH TWO ANGELS" By FILIPPINO LIPPI  
Recently acquired by the Scottish National Gallery from the Knoedler Galleries

## Friedsam Art Collection Offered to Metropolitan

(Continued from page 3)

Hand"; Van Dyck, "Portrait of Senor Miosa."

ITALIAN—Domenico Ghirlandaio, "Portrait of a Lady," a famous canvas from the collection of Count Pastris; Botticelli, "Portrait of a Man"; Il Tintoretto, "Portrait of a Young Patriarch"; Andrea Mantegna, "Madonna and Child Surrounded by Angels"; Antonella da Messina, "Christ With Crown of Thorns"; Veneto, "Portrait of Francois Marie Della Rovera"; Titian, "Portrait of Doge Andrea Gritti"; Di Paolo, "Virgin and Child" (Polypych); Fra Angelico, "The Annunciation"; Bellini, "Madonna and Child"; Pintorricchio, "Portrait of a Young Man"; Mainardi, "Portrait of a Cardinal"; Catena, "Virgin and Child"; Perugino, "Portrait of a Man"; Francia, "Madonna and Child."

FRENCH PRIMITIVES—Jean Clouet, "Portrait of Francis I"; Jean Clouet, "Portrait of Charles III, Duke of Savoy"; F. Clouet, "Son of Maximilian II"; F. Clouet, "Portrait of Charles IX"; Maitre de Moulins, "Portrait of Count Egmont"; Maitre de Moulins, "Countess Egmont"; Maitre de Moulins, "Martyrdom of a Saint"; Bellegambe, "Adoration of the Virgin"; Marmion, "Christ Carrying the Cross"; J. d'Orleans, three scenes from the story of "Salome"; Fouquet, "Portrait of Louis XI"; Malouel, "Christ Among the Doctors"; Dumoustier, "Portrait of Henry VIII"; De Lyon, seventeen portraits.

GERMAN—De Bruyn, "Portrait of a Royal Personage"; Hans Maler zu Schwatz, "Portrait of Sebastian Anndorfer"; Cranach, "Portrait of a Man"; Durer, "Christ in Benediction."

SPANISH—El Greco, "Portrait of a Man"; Goya, "Portrait of Don Tadeo Bravo de Rivero"; Velasquez, "Por-

trait of Alonzo Cano"; Murillo, "Portrait of Don Antonio Alvarez."

ENGLISH—Romney, "Portrait of Mrs. Fenton"; Lawrence, "Portrait of Mrs. Wellesley"; Hoppner, "Portrait of Lady Georgiana Gordon"; Reynolds, "Portrait of Christophe Baek."

FRENCH—Duplessis, "Portrait of Benjamin Franklin."

In addition to an excellent group of American paintings of the XIXth century, there are a few pieces of sculpture in marble, which include the "Pust of the Doge Sebastiano Venier," by Alessandro Vittorino; a statue of "St. George" by Tullio Lombardo and "The Portrait of the Diva Faustina" by Mino da Fiesole. Among the bronzes there is "Hercules and Nessus" by Jean de Bologne.

The collection contains also specimens of Italian crystal, a small group of jeweled pieces, a number of enamels, examples of majolica, Urbino ware, wood carvings, French and Italian furniture, a few tapestries and antique rugs and various pieces of Chinese and other porcelains, noteworthy among which are a black hawthorne vase and a number of fine examples of peachbloom, sang-de-boeuf and clair-de-lune.

Section 16 of Colonel Friedsam's will has to do with the disposition of his collection and is herewith given in full:

"My entire collection of paintings, porcelains, tapestries, rugs, enamels, crystals, marbles, bronzes, antique furniture and objects of art not herein specifically disposed of I give and bequeath to my executors herein named and to the survivor of them in trust, within five (5) years after my death to give the same to the Metropolitan Museum of Art in the city of New York or to a board of trustees or to a corporation specifically organized therefor, or to some college or university or

art museum or other institution in the city of New York competent in the law to receive and hold the same, in such manner and upon such terms as my said trustees shall deem best, but so that such gift shall be a good and valid gift to charitable uses it being my wish that this, my collection, shall preserve its individual identity as a whole, and even if placed in a building where there already are other and similar works of art, that my collection shall not be mingled indiscriminately with other collections, but shall, so far as practicable, be kept together and separate and apart by itself.

"If for any reason within five (5) years after my death my said executors shall not give my said collection of paintings, porcelains, tapestries, rugs, enamels, crystals, marbles, bronzes, antique furniture and other works of art herein referred to, to any board of trustees, institution or other corporation, hereinbefore contemplated, or if for any reason this legacy shall fail, then and in that event I hereby give and bequeath my said entire collection of paintings, porcelains, tapestries, rugs, enamels, crystals, marbles, bronzes, antique furniture and other works of art to my brother-in-law, Edwin J. Steiner; to my friend, Clarence W. Wood, and to my friend, John Stephen Burke, and to the survivor of them. While in no wise limiting this bequest as an absolute bequest of my entire collection of art to my said brother-in-law, Edwin J. Steiner to my friend, Clarence W. Wood, and to my said friend, John Stephen Burke, or the survivor of them, I have full confidence that they will dispose of my said collection of art as soon and as advantageously as may be possible after my death and devote the proceeds thereof to charitable purposes along the lines discussed by me with them during my life.

"I have given my executors full control of my said collection of art, well knowing and appreciating the difficulties experienced by executors in carrying out the wishes of a testator where such bequests are made absolute and unconditional by will to existing institutions. I have complete confidence in my said executors and they in turn know my wishes. While it is my desire to keep my collection intact, if it cannot be kept intact upon such terms and conditions as my said executors may see fit to exact, then and in that event it is my wish that my collection of art be disposed of as provided for in the alternative of this article."

## VIRGINIA SEEKS DALE PORTRAIT

Mr. Alexander W. Weddell of the executive committee of the Exhibition of Historical Portraits at "Virginia House," Richmond, Va., would like to locate a portrait of Sir Thomas Dale acting Chief Executive of Virginia in 1611 and in 1613, and chronicled as having died in India in 1620. This work was sold at Christie's in London in 1904 and purchased by the late Mr. Henry Duveen, but has since been lost track of.



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English "Gold" Plate is extremely rare and this piece is mentioned and illustrated by "E. Alfred Jones" in his book "Old English Gold Plate" in which, as he rightly states, "Pieces of 'Gold' Plate are extremely rare," but there is no doubt that in early times there was a wealth of Gold Plate amongst the Church and Nobility.

Most of the earlier pieces were, however, unfortunately, melted down during times of war, principally during the "Wars of the Roses" and it is recorded that most of the Scotch Plate was transferred into money to defray the cost of their war with England. Then again in the reign of Charles most of the English Gold Plate was melted down during our Civil Wars.

This Cup has been in the hands of two famous collectors, having originally been sold in the "Duchess of Montrose" Sale and later in the famous "Myles B. Kennedy" Sale, who had acquired it from the "Montrose" Sale.

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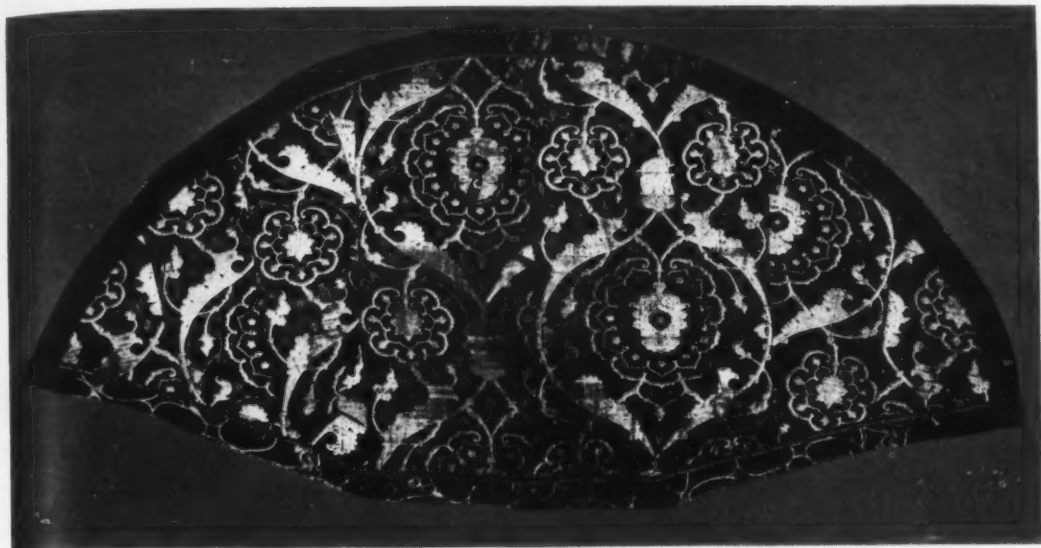
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## St. Louis Exhibits Art of the Post Impressionists

(Continued from page 3)

among the mighty which they will continue to occupy. All of them have, however, earned our respect for helping to clear away unnecessary obstructions before the vision of the artist, obstructions which have accumulated and grown up since the Renaissance. Certainly, unless we know and make an effort to understand their work we cannot appreciate the art of our own day.

Altogether, the exhibition presents an imposing array of forty-two notable canvases and thirty-eight prints by the most discussed pioneers in modern art. The pictures have all been lent by New York dealers with the exception of Van Gogh's powerful self-portrait, "Man with a Pipe," which comes from Gilbert E. Fuller of Boston and which is one of three Van Goghs, Marie Sterner having lent one of his vibrant impassioned flower studies, and the Wildenstein Galleries a landscape entitled "Olive Grove," thus representing this artist in his three most characteristic phases.

Cezanne, whose influence outweighs all others, is shown at his most significant in "Mont Ste. Victoire," and in "Harlequin." "Brittany Landscape" by Gauguin is an early example of this painter's work, while a brilliant figure composition, "The Three Tahitians,"

demonstrates his later and more famous South Sea period. All four paintings come from Wildenstein and Co., Inc. Typical of Gauguin's work before he fled civilization is a canvas from the Jacques Seligmann Galleries, "The Women of Arles."

The versatile Picasso could not be adequately shown without an example of his experiments in cubism, in which he played a leading part. Here "Italy, an Abstraction," is to be seen, as well as "Street in Barcelona," and "A Bouquet," the last of which is shown by courtesy of the Valentine Gallery.

As for Henri Matisse, whose name one associates with that of Picasso, this intellectualist has two canvases, "The Tempest, Nice," also from the Valentine Gallery, and "Model Kneeling," typical of his synchronized pattern-making and design, from M. Knoedler and Co., Inc.

The Derain, Vlaminck, Braque and de Segonzac group is well represented by loans from the Seligmann Galleries, the Balzac Galleries, Durand-Ruel, Inc., and M. Knoedler and Co., Inc., all of which specialize in these outstanding living French painters.

Modigliani and Utrillo each have two paintings, and Henri Rousseau has one of the most distinguished works he

ever did, "Exotic Landscape, Monkeys and Indian," loaned by the Wildenstein Galleries.

As for some of the important fore-runners of these latter-day men, Durand-Ruel, Inc., has lent two lovely fantasies by Odilon Redon. In a study of flowers, he magically evokes the evanescent quintessential spirit of their delicacy, and "Head With Flowers" is one of his incomparable reverent records, linking the personality of the exquisite woman subject with the tender flowers he loved. From the same firm comes a typical Toulouse-Lautrec "At the Café Bruant," while Wildensteins have lent two portraits by this vivacious artist, "The Dancer, Jane Avril," and "Madame Honorine P."

The pointillist, George Seurat, is represented by one of his thoroughly organized spotty beach scenes; there are two easily identifiable Vuillards, an interesting landscape by Guillaume, and three excellent Albert Andres.

As for the prints, which include lithographs, etchings, aquatints and woodcuts, with the exception of three specimens from the Weyhe Gallery and three from the Kraushaar Galleries, all have been lent from the local collection of Mr. Howard M. Swope.



Study for Garden Figure by Paul Fjelde

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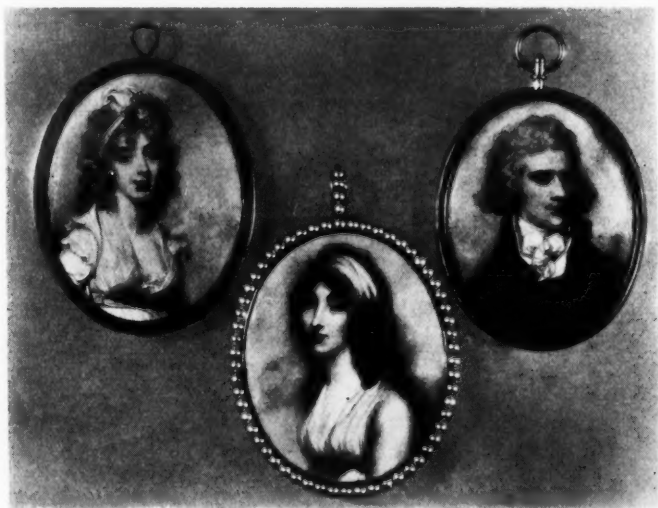
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## FINE PAINTINGS IN NEMES AUCTION

(Continued from page 3)

act master sometimes forced individual complexity into rigid monumentality. By Lucas Cranach there is a male portrait, undoubtedly genuine in its signature and date of 1538. The excellent preservation helps to make more apparent the pure and decided forms of this work.

A Madonna of prim gracefulness which many years ago took the wonted path from Paris to New York and unwonted, found its way back to Europe seems to have originated on the Rhine in 1470. I do not presume to propose the name of the artist who created it.

Exceedingly valuable from the art-historical point of view is a double portrait bearing the French names of the persons represented. From the evidence of the costumes, this work must have originated between 1510 and 1520. The metallic sharp, decided style with the lineal reflex lights I have not observed elsewhere. However, this is not to be wondered at because but few French panel pictures have come down to us.

Jacob Ruysdael is represented by a huge representative forest landscape, a work of his mature period, more interesting from the point of view of composition than as an integral conception. There is also a work by Pieter de Hoogh from which Valentin's criticism cannot detract. Thanks to its signature and its excellent artistic merits it would pass victoriously through any test. This is also true of the male portrait by Frans Hals, which is dated 1640 and bears the master's initials.

A short time before his death Herr von Nemes acquired two pictures by Rembrandt. The first of these, the powerful and broad figure of Athene, learned as well as warlike, is conceived in the spirit of the humanistic Dutch baroque. This canvas, which is signed and dated 1635, resembles several well known contemporaneous works and is inferior to none of them.



THE HOWARD GRACE CUP

LONDON, 1525

*This important cup, which is believed to have been used by Thomas à Becket, is to be sold at Christie's in London on May 12*

Almost two decades later, namely in 1653, Rembrandt, now more personal and freer, painted "History," a picture abounding in figures which was discovered in an English country house about thirty years ago. This painting not only enlarged, but enriched the master's oeuvre. The

theme belongs to those heroic anecdotes which triumphant Rome told to the descendants of the Batavians as admonishing examples of national spirit and civic duty and depicts the Consul Fabius Maximus commanding his father to dismount from his horse to do honor to the high office which

he, the son, now embodies as consul.

A painting by Greco, "The Concert of the Angels," reminds us of a whole gallery of works painted by this Spanish master. What a great number of his works Herr von Nemes owned! His early understanding of this master's art has stimulated Germany, Hungary and Switzerland, and although Greco is at least represented in a few German museums and private galleries, sparks of von Nemes's enthusiasm touched von Tschudi and other lovers of art, among them probably A. L. Mayer, to whom we owe the great work on Greco. "The Concert of the Angels" which only recently passed from a private Spanish collection to Germany exhibits the master's most mature style, his last period. The picture is musical, not because the angels are making music, but because the waves of feeling which emanate from the color overflow and dissolve the form as sounding melodies overflow and dissolve the recounting word. Greco's artistic achievement was the immediate crystallization of his color vision by means of the spontaneous action of the brush. Herr von Nemes was scarcely led astray by the ecstatic mysticism of the Toledan, but he enjoyed and appreciated his flaming color as no one else. When at some future time the history of the collecting of art works, which is at the same time a history of taste and artistic judgment will be written, the Greco enthusiast, von Nemes, will occupy therein a large space and important position.

## EASTERN ART IN MIGEON SALE

PARIS—At the Hotel Drouot, M. Henri Baudouin on March 21 completed the sale of M. Gaston Migeon's collection according to the *New York Herald Tribune*. The four sessions together produced a total of about 468,000fr. An object from the Far East again composed the sale, among them being a bronze vase with red and brown patina which attained 1,020fr. and a Japanese engraving representing peasants which went for 1,600fr.

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## FINE OLD FRAMES ON VIEW IN PARIS

PARIS—During the month of April, the Georges Petit Gallery in Paris is showing in its spacious rooms an exhibition of picture-frames from the XVth century to the present time in settings of their periods, Italian and French predominantly, with some German, English, Spanish and Dutch. It is the first exhibition of the kind ever organized and is creating unusual interest. The organizers were Mr. Etienne Bignou and Mr. Serge Roche.

In the Italian section are to be found the oldest frames, certain of them dating as far back as the XIVth century. At this time, the frame was architectural in conception and tended to take on monumental proportions. It is the period of the Veronese and Florentine frames, one of the finest collections of which, by the way, is presently to be shown in the museum in Berlin.

Although the architectural style continued to predominate, the Italian frame more and more became a setting specially planned for the particular painting and often embellished with gold, bronze or iron designs. During the XVth century Florence and Venice were rivals not only in rich ornamentation for church paintings but also for those in private collections or public palaces. At this time, due to the influence of Michael Angelo, the straight lines became broken.

The XVIIIth century knew the exaggerations of the Baroque, with at times its exaggeration in line and rather bad taste. In Bologna, however, more sober frames with gold engravings were prevalent. In Florence, those most in favor were the broad, large frames in



VELVET CHASUBLE WITH APPLIQUE EMBROIDERIES

THE NETHERLANDS. ABOUT 1500

*A rare and beautiful vestment, included in the Nemes sale in Munich from June 16-19.*

brilliant gold such as one sees in the Pitti Palace today.

In the XVIIIth century, Venice took

back the leadership. On the one hand, those famous mirror frames in carved wood and polychromed glass began to

be made, and on the other, following in the French tradition, frames became lighter.

The French section of the exhibition is by far the most important. Here, in the very rare documents of the Gothic period, two were lent by the Amiens Museum. Very unusual specimens of the XVth century, scarcely distinguishable from the Italian of the same period, are shown in natural oak wood, ebony, walnut with gold, mother of pearl or bronze incrustations, in the style of Francis I and Henry II.

But when we come to Louis XIV frames, the foreign influence has disappeared. The architectural treatment is no longer in vogue and towards the end of the century, even the naturalistic style is superseded. Now we have the sober decoration of Bercin, in which the straight lines and the ornamentation are fixed in such a way as to create equilibrium. In the exhibition there are several sumptuous Louis XIV examples, demonstrating the enormous importance given to frames at that period.

Then comes the style known as the Regence, which produced the most beautiful frames from the point of view of both sculpture and gilding, and which in this exhibition is particularly emphasized, inasmuch as it has ever since dominated the French frame. In the Regence style, the ornament is more complicated and placed in a less severely symmetrical manner.

After the Regence, lines became more curved, and frames exhibit the grace and refinement suitable to the amiable paintings produced during the time of Louis XV.

With Louis XVI a drastic reaction occurred originating in the new fashion for antiques, bringing the frames back to greater simplicity. With the Revolution, the taste for fine framing disappears, and although attempts were made during Napoleon's time, under Louis Philippe and during the Second Empire, the typical examples in the exhibition prove that no new ideas or any progress in technique have been made.

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THREE GEORGE I SILVER COVERED TANKARDS

Included in the Clyde-Huffer-Tyler dispersal at the American-Anderson Galleries on April 24 and 25, these examples are typical of the workmanship of Jos. Ward (London, 1719); Gabriel Smeath (London, 1726) and Wm. Fennell (?) London, 1773.

## SCOTTISH GALLERY BUYS OLD MASTER

EDINBURGH.—The Scottish National Gallery has recently acquired from M. Knoedler & Co., Inc., a small and very lovely panel by Filippino Lippi, representing this charming painter in his most attractive phase. The little picture, which is called "The Holy Family and Angels" and measures 15½ by 10¼ inches, is supposed to have been part of the predella to a larger altar-piece or perhaps the center panel of a small triptych, it being so finished in workmanship that it would be impossible to regard it as a sketch. Professor Flocci of Florence in authenticating this work, finds in it the influence of the painter's teacher, Botticelli, and says that in sentiment and feeling it is in Filippino Lippi's best period. Mr. Gronau, another well known expert, describes it as "one of his gayest and finest pictures, of that extraordinary freshness, which is usually found in his drawings only." Professor Sulda gives it a special place among the early works of the artist between 1482 and 1485. And Richard Offner of New York says "The personages are typically Filippinesque. The Holy Mother belongs to the race of the wan Virgin in the National Gallery, expresses the same absorbed solicitation for the Child and shows the same features. The angel at the right reappears in the one flying to the left in the Berlin Crucifix. Joseph may be likened to the St. Jerome in the National Gallery altar-piece and to the bearded king in the Uffizi Adoration. The drapery descends in long irregular folds as in any of Filippino's works and breaks sharply at the bottom. The hands, finally, and the fingers carry Filippinesque suggestions of fragility and forbearance."

A micro-chemical analysis has been made of the pigments, which prove to be those of the period, and the X-ray reveals that there has been little or no restoration. The paint is firmly fixed to the panel and the state of preservation may be described as perfect.

The history of the painting has not been traced, but it is understood that it comes from a Hungarian collection.

## VINCENNES TO SEE AMERICAN EXHIBIT

PARIS.—To supervise completion of the American exhibit and building at the French Colonial Exposition, which will open at Vincennes in May, Charles H. Burke, Assistant High Commissioner from the United States, recently arrived in France on the Leviathan, states the *New York Times*.

The American building, which is a reproduction of Washington's home, Mount Vernon, has now been completed as far as its exterior is concerned, and Mr. Burke will direct the preparation of its interior. He was accompanied by Miss Frances Wolfe, an interior decorator from Detroit, who has spent some time at Mount Vernon making notes, sketches and diagrams. Replicas of the furnishings of the residence of the first President of the United States have been made, and the greatest care is being taken to make the display a faithful facsimile in every detail.

C. Bascom Slem, American High Commissioner, is expected to arrive in mid-April to inspect the arrangement of the exhibits and to make sure that the entire American display was ready when the exhibition opened on May 1.

## Clark Portraits to Be Offered En Bloc by the Executors

What is believed to be the first portrait ever painted in America, as well as the famous Vaughan portrait of Washington by Gilbert Stuart, which is valued at more than a quarter of a million dollars will be among the one hundred and seventy-five portraits in the famous Thomas B. Clarke collection to be offered for sale in its entirety on June 15 by the City Bank Farmers Trust Company, acting as executors of the Clarke estate. Sealed bids will be received by the trust company until noon, Eastern Standard Time, on the date of the sale, but the right is reserved to reject any or all bids.

The late Thomas B. Clarke, who died on January 18, 1931, had been known as a connoisseur and collector of art for more than fifty years. This collection of portraits, formed quietly during the last thirty years of his life, displays with unique completeness the history of American painting from its beginning until well into the XIXth century. Particularly notable

are the group of works from the very beginning of American art, the three portraits of Washington painted from life and the remarkable group of twenty-nine Stuarts, unequalled anywhere, even in a public collection.

Among the well known persons of by-gone years whose portraits appear in the collection are: Alexander Hamilton, John Howard Payne, Andrew Jackson, Stephen Foster, Nathaniel Hawthorne, Abraham Lincoln, Daniel Webster, Clara Barton, founder of the American Red Cross, and many others. The earliest known American portrait mentioned in the opening sentence is that of Governor Bellingham of Connecticut and was painted in 1641.

One hundred and sixty-four of the portraits are now on exhibition at the Pennsylvania Museum of Art, Fairmount Park, Philadelphia, and the remaining eleven may be examined at 22 East 35th Street, New York.

Information in regard to the collection, photographs of the portraits and copies of the terms and conditions of sale may be obtained from Mr. C. C. Jordan, trust officer, who is located at the Fifth Avenue and 42nd Street branch of the trust company, telephone, Caledonia 5-8500.

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## Exhibitions in New York

### "INGRES TO PICASSO" DRAWINGS

Demotte Galleries

Drawings of the French school, from Ingres to Picasso, comprise the eighth and last exhibition at Demotte's for the season that is rapidly coming to a close. It is light fare, well suited to the warm spring days that are fast multiplying, for somehow or other at this time of year one invariably turns back to nature for a fresh contacting with the life-currents so conspicuously beginning to assert themselves. Stepping into Demotte's from the nearby reaches of the Park, I found it somewhat difficult to get into a properly receptive mood for much that is on view. Ingres, who starts this particular ball rolling; Guys, that enchanting recorder of vanished follies; Daumier, master humanist; Delacroix, fiery romantic; Degas, enthusiastic student of the Parisian parade; Seurat, extra-fine stylist; and Rodin, ardent and sensual anatomist; these men in their lighter moments are all sufficiently spring-like and approachable. It is the later men, like Matisse and Picasso, who are not quite so amenable to the spring simplicities that are seeping even into the art galleries. The Matisse pencil drawings seem more than ever impoverished and overstrained, lacking in the extraordinary vitality and command that this ranking French modernist has brought to his canvases. I have no doubt that these pencil notes help Matisse to establish the mood and manner of much of his painting, in the same way that his sculpture serves it. But except for the pen and ink rendering of "Femme nue assise sur un canapé," I found the Matisse drawings far from spring-like. In fact, the "Femme accoudée" with her very withered arm gave me quite a turn, and reminded me strongly of the peculiar sensation that I had when I ran across my first Matisse drawing tucked away in an antechamber at Mrs. Gardner's Fenway Court a considerable number of years ago. And I still feel that Matisse's drawings are vastly overrated affairs. The Picassos, as might be expected, show a variety of moods and techniques, one in particular a head of a man, being wholly Michael Angeloesque in style. His large "Quatres Personnages" done in his clever single-line manner is amusing enough, but somehow or other they, too, seemed rather lifeless and precocious. However, quite in the verdant mood of fresh and budding fancy is Lurcat's engaging "Machines" with a clever little inscription to Lucien Demotte setting forth the tenor of the composition which is none other than a Cyranoesque set of devices for planetary investigations. An interesting ink drawing by Juan Gris is here, "Compotier et mandoline"—mandolines go well with that spring feeling—and there are other works by Utrillo, Dérain, de la Fresnaye, Modigliani, Van Gogh, Renoir (rarely seen in any collection of drawings), Cezanne and Chirico.

### CHARLES DEMUTH

An American Place

For final fixture on his 1930-31 program, Alfred Stieglitz presents the work of Charles Demuth at An American Place. While Mr. Demuth is not technically a member of the little band that flourishes under the Stieglitz aegis, he follows fittingly in the wake of Marin, O'Keefe, Hartley and Dove, and belongs within the particular American tradition that is so staunchly maintained at this unique art center. Three phases of this celebrated water colorist's talent are brought out in this present demonstration, the first comprehensive showing that he has had in some time, and while we are familiar with his unique water color studies of fruits and flowers and neatly angled American gables and his involved and somewhat cryptic poster designs, it is the first time that any showing of his imaginative water color illustrations has been made. Here is a fascinating side of Mr. Demuth, and one that should be more fully known and developed. As there is no catalog for the exhibition, I am unable to say just which works of Henry James these drawings explain, but they possess the very essence of

the Jamesian code in their eerie, subtle interplay of line and color. Like James, he has given just the necessary hint as to the facts of the case, relying rather on atmospheric envelopes of thought and feeling. These designs are playfully put together, more loosely constructed than most of Mr. Demuth's patterns, and for this very reason they gain immeasurably. His carefully compounded studies of flowers and fruits, wrought in his particular way of condensed water coloring much like the precious jade and crystal carvings of the Chinese, have a persuasion and flavor all their own, and have given him rightly a high place among contemporary painters; but it strikes me that these illustrations have an extra pictorial something that could well be carried further. Perhaps the finest of the Demuth investigations into natural form is his study of green pears arranged about a saucer in which the artist has achieved a Cezanne-like sculptural quality of form that is most imposing. His posters, clever as they are, do not seem to give me the particular pleasure that I am sure they do the artist, although the new one with golden variations of the number five is a handsome design. Mr. Demuth's oils are hardly in the same class as his water colors. He is minded, like Marin, when it comes to play of liquid color over a white ground. This is apparently his special province.

### WILLIAM GLACKENS

Kraushaar Galleries

Back from Europe after a considerable period of painting, William Glackens is exhibiting recent work at the Kraushaar Galleries, landscapes done for the most part in the South of France and a few figure pieces and still lifes. Mr. Glackens has dwelt contentedly for so long within the pleasant limits of the Renoir tradition that it is something of a surprise as well as a pleasure to note that he is emerging, under the stress of the modern movement that is reshaping our artistic destinies to such an amazing degree, from his adopted and adapted style into something more genuinely his own. He patterns more strikingly, and accents

more briskly now, and I should unhesitatingly put down these new Glackens landscapes as the best work that he has ever shown. He is still a follower of the French landscape tradition, for much of the new emphasis is not a little suggestive of Bonnard's intense pigmentation. But even so, Mr. Glackens manages to be surprisingly himself. He takes Southern France with its terraced hillsides, accents of olives, villa walls, bright rooftops and the distant glimpse of sea, and records them, giving a free and fresh account of these oft-painted slopes that is indeed epoch-making for this artist. "Planches" is perhaps the best example of his advance in power, and he has kept the whole thing keyed up to a new register throughout. In his "Nude," he is still working in the Renoir mode, but making a charming harmony of the soft flesh tones and incidental notes. His study of a girl with a bouquet of flowers, arranged much the way Degas did with many of his figure pieces, is painting of a high order, and much richer in tone than previous studies of a similar nature.

### WILLIAM SANGER GABRIEL MAROTO

Delphic Studios

A group of water colors by William Sanger, now engaged in decorating the state capitol at Albany with murals, is one of the current attractions at the Delphic Studios. Formerly architectural muralist with McKim, Mead and White, Mr. Sanger turns to water coloring from time to time, and he is far from being the typical architect taking a day off with his box of colors. He has style and a knowledge of how to keep his patterns moving, and he is not afraid of letting the white paper count for all it is worth. Eastport, Grand Manan, New York and Albany appear to be his principal sketching localities. This is the first one-man show Mr. Sanger has had in some time. Drawings by Gabriel Maroto, Spanish artist, critic and newspaperman, depicting phases of the sugar industry in Cuba, are also on view, and we see a clever observer making the most of his opportunities. Earlier works on hand at the Delphic Gallery from his hand show him to have come into a fuller sense of line from a dramatic angle, and his sketches are vigorous and racy things.

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# C. R. W. NEVINSON A. BARNEY SEALE

## Leger Gallery

Two English artists, C. R. W. Nevinson with some twenty canvases, and A. Barney Seale with a round dozen bronzes, are appearing at the Fifth Avenue galleries of J. Leger and Son through the month. Mr. Nevinson is no newcomer to the New York art world, having appeared here twice before with one-man shows, but the bronze figures of Mr. Seale are very much of a novelty. He has executed many important commissions in his own country, prominent among which are the modeling and carving of the New Savoy Theater in London and the supervising of the recarving of the Houses of Parliament, for His Majesty's Office of Works. He belongs to the group of younger British sculptors, and his work has prompted Kington Parkes, the British art critic, to place Mr. Seale as a sculptor "with an assured technique," to which is added "observation and outlook," owing nothing "to any master alive or dead." He places him somewhere between "Myron and Mestrovic," and concedes that he "projects something new into the sculpture of today." How far these findings are borne out by the dozen or more bronzes on view is difficult to say at first glance, but it is obvious that Mr. Seale has an eye for boldly conceived forms verging on the melodramatic. "Grief," "Goatman," and "Sinister Head" are all well projected ideas, as is the portrait bust of Mr. Nevinson. His work is bound to have a popular appeal, as it invariably attracts attention through the vigor of its modeling and the theatrical nature of its subject matter and style. Mr. Nevinson's painting, having gone through many transitions since his joining up with the various cubistic

forces some twenty years ago, seems to have settled down into a sort of even tenor, to judge by his latest canvases. With a many sided pictorial talent Mr. Nevinson has veered about in many directions, without having arrived at any definite conclusion about the ways and means of modernism, for his latest work, particularly the large and handsome "Notre Dame de Paris," seems to be a fairly conservative affair, but undershot with a knowing sense of how much to say and how to distribute accents where most needed. Some of his scenes from the air have a faintly reminiscent sense of the widely angled panoramas he painted in his war days, and he still likes to use his lines in long stretching parallels. I think Mr. Nevinson has much of the old English landscape tradition tucked away in his system, and I think he succeeds better at that than in his more fanciful subjects. His "An Autobiography" and "Sorrow in Sunlight" done for the late Ronald Firbank's home are ambitious pieces but hardly as secure in tempo and style as his more recent landscapes.

## AMERICANS BY AMERICANS FERRIS CONNAH

### Milch Galleries

Ranging from Francis B. Carpenter, who died in 1900, down to the highly contemporaneous Wayman Adams, the all-American portrait exhibition now on view at the Milch Galleries affords some interesting contrasts. One of the finest things on view is Gari Melchers' "The Double Portrait," in which the strongly contrasting personalities of artist and sitter are transmuted into artistic congeniality. Among the more or less official portraits that of Judge Holt by August Franzen, with its clear

penetration to the living man beneath the trappings of professional dignity, is outstanding. "The Laimbeer Children" by Louis Beffs brings reminiscences of the English XVIIIth century tradition, while the popular "costume portrait" is represented by Irving Wiles' depiction of Mrs. G. W. Jepson. Albert Sterner in "Miss Vivienne Giesen" manages to blend both character and decorative appeal. Other artists whose work is included in the showing are Robert Aitken (with an interesting bronze of Willard Metcalf), Cecilia Beaux, Sidney Dickinson, De Witt Lockman and Ivan Olinsky.

Drawings and crayons by Ferris Connah, who, it will be remembered, was chosen by Sargent to work with him for a year, are also on view at these galleries. This is the Boston artist's first portrait exhibition since his return from France, where after five years' study afforded by the much coveted Chaloner prize he set up an independent studio. Like his master, Mr. Connah has a strong feeling for aristocratic line and pose, blended with an instinctive appreciation of salient characteristics. Some twenty portraits in both black and colored crayon are on view, including some charming child studies, a self-portrait and a few imaginative compositions, among them a "Madonna" and an interesting "Joan of Arc."

## ABBOTT H. THAYER

### Macbeth Galleries

By arrangement with the estate of Abbott H. Thayer the Macbeth Galleries are able to present a group of canvases and drawings by this well known American painter that is comparatively new material to the New York public. Most of the paintings are studio items that the artist ap-

parently did to suit himself, and in many cases they are carried only to a point of conclusion that interested him alone. Two striking self-portraits are here, carved out with the same tenacity of style and uncompromising veracity that one finds in the work of that other distinguished American, Thomas Eakins. A great number of typical Thayer studies of women models are here, heads and draped figures, many with wings indicated. In fact, the theme of the exhibition might be put down as wings hovering over the model stand, for they recur constantly in his work like some curious obsession that kept creeping into the chambers of his pictorial thought. His angels are typical of XIXth century American painting, more severe than La Farge's and rather like St. Gaudens' winged figures. They are not very ethereal, these New Hampshire

delties, not possessed of any Blake-like mysticism or other worldliness, but they served him very well to anchor his compositions with their handsome white garments and spread of wings. What Thayer attempted he invariably made a success of, for he was wonderfully grounded in the rudiments of his art, as the two nude studies shown here readily proclaim. Done in his student days, they must have been awarded high honors in whatever atelier he worked in, for they are models of academic research and finish. A number of water colors and drawings supplement the canvases, including the very first production that Thayer, then at a very tender age, attempted to sell. Two large landscapes are also shown, including the well known "Monadnock Landscape," carried through with the same New England austerity of pictorial purpose and distinction.

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# JOSEPH PENNELL

## Keppel Galleries

Here is the first comprehensive collection of Joseph Pennell's etched work to be publicly displayed since the memorial exhibition held at the Keppel Galleries in 1926. A wide range of prints has been chosen by David Keppel for this event, work from various periods of this master etcher's busy career and illustrating the wide field of his pictorial adventuring. It is too late to expect any special addition to the many critical writings on his work, for the Pennell plates are too well known by now and too freshly minted to arouse any new interpretations, save from the angle of the portfolio enthusiast versed in states and other intricacies of the etching medium. But the special impression that comes from this exhibition is Pennell's persistent investigation of the monuments, architectural and industrial, that man has erected over the broad expanse of this planet for his own edification. Following his beloved master's creed of finding "le beau dans l'horrible," Pennell practically inaugurated a new phase of illustration in his series of studies of industrial centers, and so keen was his sense of pictorial values that he could take the most prosaic material and give it fresh investiture and a new importance. His record of the earlier days of the American skyscraper is invaluable, although his line, however "passionate" in his own estimation,

was hardly up to the requirements of fully interpreting the mounting Babylonian grandeur of Manhattan's top-lofty masonries. But as Mrs. Pennell writes in the foreword to the catalog, "What Joseph Pennell thought and believed he had a way of saying and writing with a straightforwardness, an enthusiasm that gave no chance for misunderstanding." And this expresses the essential message that his work has for us today. His rectitude and expertness and nicety in technical matters will always serve as inspiration for the etcher, and his plates will continue to attract the connoisseur. These prints "leave no doubt of his mastery of an art which he never ceased to love from his early apprenticeship to the very end of his long and active life."

# AGNES POTTER VAN RYN

## Montross Gallery

In her second exhibition of canvases at the Montross Gallery Agnes Potter Van Ryn demonstrates a growing command of the essentials of outdoor painting. She has a generous style that is well suited to the broad stretches of land and sea that she elects to paint. She captures the wild and elemental charm of the Naushon territory that figures so conspicuously in her work, and gives special attention to the striking rock formations that grace this particular New England island. Her smaller studies hardly seem to be by the same expert

hand, but once given an appealing subject and a large enough canvas to suit its dimensions, Mrs. Van Ryn can unleash landscaping powers of considerable authority and style. She has studied at the New York School of Fine and Applied Arts, which institution invariably sets its students on the right path, and she has also worked at the Art Institute of Chicago, and summered with the Hawthorne and Breckenbridge classes. Her happy hunting ground, for all pictorial purposes, is the Elizabeth Islands of Massachusetts.

# ALBERT STERNER

## Kleemann-Thorman Galleries

In annual exhibition Albert Sterner steps forward at the Kleemann-Thorman Galleries with a new group of drawings and monotypes that argue an increasing command of his pictorial powers. One of Mr. Sterner's particular specialties has been the monotype, and his new plates are really remarkable accomplishments in this little used medium. His "Veiled Nude" and "Picture Auction," the latter with generous use of color, are little masterworks, most expertly brushed onto the copper-plate and transferred to paper. His easy command of form, particularly in the handling of the nude, is apparent in this present display of drawings, and as usual a gentle tinge of melancholy gives distinction to his work. Two studies for his well known etching, "Amour Mort," are also shown.

# CHARLES RATHBONE, JR. ARMAND WARGNY

## Fifteen Gallery

From picturesque Toulon and Camaret, Charles Rathbone, Jr., has brought back a series of boldly executed canvases largely devoted to boats and the sea. Happily endowed with a feeling for atmospheric nuances, the artist asserts his independence from the "orange sail" school of Brittany painters. He sees, indeed, that dawn, morning and afternoon create ever changing harmonies. In "Departure at Dawn" the composition is tuned to a blue that suggests the lingering veils of night; in the gay "Yacht Race" sea and boats alike dance in a gay harmony of azure, yellow and white. A particularly interesting canvas is the "Breton Funeral," in which the grim perpendiculars of lighthouse and village church enhance the solemnity of the scene.

Armand Wargny, with a group of oils, water colors and drawings, is also exhibiting at these galleries until April 25. Working in a heavy impasto, this artist devotes himself primarily to impressionistic landscape motives of varying effectiveness. In compositions such as "Birches" and "The Moor," where chromatics are delicately keyed, Mr. Wargny most successfully communicates the mystical poetry of his vision. In other canvases, where thickly applied color runs a kaleidoscopic gamut with never a breathing space between the closely

laid brush strokes, the effect seems overdone and stuffy. In his small group of water colors Mr. Wargny is most thoroughly himself, working with a vivacity and boldness that gives due value to the spaciousness so often lacking in his landscapes. In this work also one finds a nervous energy of line which, in the oils, is too often smothered in thick impasto.

# SOCIÉTÉ ANONYME

## Rand School

A new exhibition of the Société Anonyme has opened at the Rand School and includes paintings by Burliuk, Vasiliéff, John D. Graham, Werner Drewes, Dimitri Wiener, Glarner, Harry Schultz, Tworok, Douglas Brown and others. David Burliuk, it will be remembered, was one of the founders of the German group who started the "Expressionismus" in Germany and now seems to be going his own way and going it very well. In his more recent canvases he is turning more and more to nature. Vasiliéff gives us compositions of strong, warm and harmonious colors yet never losing the freshness of a first impression. John D. Graham is represented by two figure paintings never before shown in New York. In the paintings of Werner Drewes, we are impressed by his fine colors and his strong feeling for space. Also, Dimitri Wiener, delights us with his delicate colors and harmonies and with his individualized abstractions.



"Artichokes and Tomatoes" by Renoir  
18 x 21 3/4 inches

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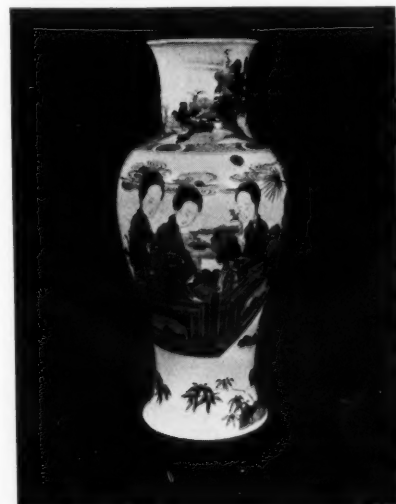
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## THE COLLECTOR AND THE MUSEUM

The published bequest of the late Michael Friedsam, provisionally leaving his ten million dollar collection of art to the Metropolitan Museum, again raises the delicate issue of museum versus collector and again forces a world-famous repository of the fine arts to choose between the two courses of accepting temptingly glittering bequests at the expense of its homogeneous and unhampered development or of sacrificing such treasures for an ulterior plan of unfoldment and curatorship. Now that the Metropolitan Museum of Art has reached such magnificent proportions and has grown into one of the world's most important shrines of art, it can afford perhaps to weigh and measure the various bequests that are directed toward itself with more than ordinary pause and reflection. In the past it was hardly in a position to overlook such emoluments as the Altman and the Morgan bequests with their stipulated isolation of installment. The Altman Rembrandts alone made such compliance practically imperative, even if it did involve a partition of the Metropolitan's holdings into a series of segregated picture galleries to further a donor's somewhat egoistic desire for an exclusive and permanent housing of his collection. Unlike the Havemeyers, who were gracious enough to allow their treasures to melt inconspicuously, after a short period of time, into the general departmental ordering of the museum, the Friedsam collection is to be had only on the same terms as the Altman and Morgan collections, else it goes to some other museum or institution willing to house it according to the terms of the will. On the other hand, there is something to be said for keeping a certain type of collection intact through the ages, particularly

when the collector has had a particular thesis in mind and some special aim to motivate his self-appointed task. In the case of the Friedsam collection, however, aside from its special richness in primitives, it would seem to be merely another gorgeous assemblage of old masters such as any millionaire might get together with the proper advice. The congerie of important canvases that make up the major part of the Friedsam holdings is a brave array, of that there can be no doubt, and it can only be supposed that the Metropolitan Museum will accept the bequest under any conditions, glad to find a place in its galleries for the notable canvases and other treasures that Michael Friedsam brought together. Even if it means another partitioning of the galleries at the Metropolitan, such masters of painting as Rembrandt, Van der Weyden, Hals, Vermeer, David, Memling, Greco, Goya, Velasquez, Tintoretto, Mantegna, Titian, Fra Angelico, Bellini, Perugino, Rubens, Van Dyck, Cranach, Reynolds, Romney and so on, can hardly be turned aside without irrevocable loss. But the situation is not an easy one for an institution which should enjoy the fullest liberty in reassembling its possessions as it sees fit from time to time, instead of becoming a series of small museums under a general heading.

## GALLERY NOTES

Henry Hunt Clark, who has been director of design and secretary at the School of the Museum of Fine Arts, Boston, has recently resigned to accept the directorship of the Cleveland School of Art.

Miss Franziska Schacht has recently joined the staff of the California Palace of the Legion of Honor and the Young Memorial Museum of San

Francisco. She has been a member of the staff of instruction at the Museum of Fine Arts, Boston, for the past year and a half and will be in charge of docent work in her new position.

## RECENT BOOKS ON ART

### DECORATIVE ART 1930 YEAR BOOK OF "CREATIVE ART"

Edited by C. Geoffrey Holme &  
S. B. Wainwright  
Published by Albert & Charles  
Bonni, Inc., New York

Price, \$3.00 in paper, \$4.00 in  
cloth

The 1930 Year Book of Creative Art carries on the banner of the Rationalist movement. Last year the modern trend, particularly as it applied to architecture and decoration, was fully described and explained. The present issue shows the new spirit as it has actually worked out both in England and on the continent. There are four exceptionally clear and interesting articles, one by the editors on the movement as a whole, another on architecture by one of the greatest interpreters of modernism, M. Le Corbusier, still another on architecture in Great Britain by Maxwell Ayrton and the last on decoration and the applied arts by Shirley B. Wainwright. The remainder of the book is devoted to illustrations in color and monotone, showing chiefly the effect of concrete construction in architecture. There are also many illustrations of interiors and furniture, pottery and glassware, electric light fittings, metal work and textiles.

The book, according to the editors, takes the middle course. It stands between the pioneer-creator, who is ahead of his time, and the slow-mov-

ing public, who are necessarily behind. Imperceptibly, in the last quarter of a century, the world has swung from Romanticism to Rationalism, and this has been felt in all phases of life, including the arts. The Romantic idea tried to ignore industry and consequently aped the old styles, the Gothic, Elizabethan, etc., but the life which these periods of art expressed has passed, and we must go on to something else. The houses of the Victorian era completely expressed the people of that day, but they do not express us.

M. Le Corbusier demands that his houses answer the question "Why?" If they cannot do that, they are monstrous lies. Windows, he claims, which are necessary, but which weaken the supporting walls, have always made for a confused and hybrid system. Now that ferro-concrete or metallic construction has been adopted we have the "free facade," and hence the horizontal window is possible. The true definition of a house, according to M. Le Corbusier, would be stages of floors, light interior partitions, varying on each floor and in strict conformity with the functions of the interior (the free plan) and all around them walls of light. The advantages of houses built on pillars and roof gardens are manifold: the first floor, being up in the air, leaves space beneath the house for a playground, the family car or a garden, and the living room may be on the top floor opening onto the terrace. All this seems ideal and yet can be done at a moderate cost.

Maxwell Ayrton would moderate the Le Corbusier system in the small home, while using it entirely in the institution or apartment house. Shirley B. Wainwright points out the beauty of the modern home and its decoration.—B. R.

## CORRECTION

"The Penitent Magdalen," by Murillo, reproduced in our February 7 issue on the occasion of its presentation to the San Diego Art Gallery was previously, we have just learned, in the collection of Marquis Marescaut of Paris, and not in that of the Marquis Llano.



"TITIAN AND FRANCESCO ZUCCATO"

An important, recently discovered work, now in the possession of Mr. Frank T. Sabin of London

By TITIAN

## OBITUARIES

### LULU MERRICK

Many readers of THE ART NEWS will feel deep regret to learn of the death of Lulu Merrick, for the past ten years art critic of the *Spur* and before that for some twenty years art writer on the *American Art News* under James Bliss Townsend, before it became THE ART NEWS under its present ownership. She died on the morning of April 12 at the Misericordia Hospital in New York City, where she had been for some weeks with a complication of ailments. She was born in Brooklyn fifty-three years ago and was a graduate of Villa Maria Academy, West Chester, Pa. Miss Merrick will be remembered also as the art critic for the *Morning Telegraph*, a position she held for several years while on the *Spur*. She contributed many articles to art journals and was one of the first to advocate and direct traveling art exhibition, several of which she sent through the South.

### MRS. S. BURKE

Mrs. Stevenson Burke, philanthropist and patron of the arts, died in her home in Cleveland on April 3, reports the *New York Times*. She is known chiefly as the leading supporter of the Cleveland School of Art of which she became a trustee the year after it was founded and of which she was president since 1904.

The Ella M. Burke collection of etchings at the Cleveland Museum of Art has been established in her honor by Cleveland artists.

Mrs. Burke was born on July 3, 1841, in West Springfield, Mass., the daughter of Mr. and Mrs. Henry C. Beebe. She was first married to Adelbert Southworth of Brooklyn, N. Y., after whose death in 1882 she married Judge Stevenson Burke, Cleveland attorney and railroad executive, who died in 1904.

### ENRIQUE VAQUER

MADRID—The unexpected death of Señor Enrique Vaquer, the great engraver, has caused painful surprise, as he was still a comparatively young man in full productive activity. He was recognized as the greatest engraver and etcher in Spain since Goya. His works have won the highest awards in numerous exhibitions and quite recently he was elected a member of the Royal Academy of Fine Arts. His purely personal output had been somewhat curtailed of late, however, owing to the increasing pressure of his official duties, as he was the official engraver of the Bank of Spain and of the Royal Mint, several current bank notes as well as the latest issue of postage stamps being his creations. He was a highly respected writer on art matters, and for many years art critic of the daily newspaper *La Epoca*.—E. T.

### LAMB MEMORIAL AT GRAND CENTRAL

A group of bird panels executed in stained glass has recently been placed on exhibition at the Grand Central Galleries by the J. & R. Lamb Studios, 323 Sixth Avenue. These panels are examples of the secular work of the late Frederick Stymetz Lamb. Mr. Lamb, in company with his late John La Farge and Louis Tiffany, was one of the foremost artists of the School of American Stained Glass. One of his most important windows, "Religion Enthroned," was exhibited in Paris at the request of the French government, and is now installed in the rotunda of the Brooklyn Museum for permanent exhibition, through the kindness of Mr. Irving T. Bush.

Mr. Lamb, during his lifetime, was active in the studios of J. & R. Lamb. These studios have been executing and designing stained glass, mosaic and mural paintings for seventy-five years and are now being operated by the third generation of the Lamb family.



## Unique American Documents Shown By Dr. Rosenbach

The Rosenbach Company is now holding in its galleries at 15 East 51st Street an exhibition of a series of original documents that record, step by step, the history of America from Columbus to the present time. We take pleasure in reprinting below a digest of the interesting foreword to the catalog of this most unusual showing:

"The documents included in this exhibition are not only of the greatest weight in the history of America, they are the history of America. The government of the United States and the states themselves have, strange to relate, been extremely negligent in gathering the historic documents that are milestones of our country's history. On account of lack of funds, the various officials of the great libraries were unable to take advantage of the opportunities offered in the great Americana sales held during the last fifty years. On these occasions, private collectors have usually carried off the prizes, despite the earnest efforts of conscientious librarians. While Congress has appropriated millions in the past for all kinds of projects, comparatively little has been spent to secure the great relics of this country's past. Hence, the Rosenbach Galleries as temporary custodians of these valuable documents which they have gathered are displaying them for a brief period.

"In this display the naked facts of history are revealed—a manuscript account of Columbus' voyage, letters of Cortez and Pizarro, a participant's story of a battle in the French and Indian war, actual orders of the Continental Congress, official dispatches of the Civil War—a wealth of letters, documents and notes in the autograph of the men who made history. Only foundation documents have been selected for the exhibition. Letters of a personal nature, however important, have not been included. Of two hundred letters of Washington, three have been chosen; of a great number of Lincoln's, perhaps a dozen. Roughly about two hundred important papers out of thousands in the Rosenbach stock are included in this showing which, save for the famous Bull of Demarcation of Pope Alexander VI, is confined to autograph documents.

"The documents relating to the Period of Discovery are in reality the most important of their kind that have ever been available to the collector. It seems almost impossible to have in one collection three basic documents of the Discovery Period, such as the Codex of the Three Voyages of Columbus, as told by him to his friend, Bernáldez; the only copy known of the Spanish edition of the famous Bull dividing America into two parts; and the great letter of Diego Columbus, the son of Christopher, written in 1512 and describing scenes in the lately discovered lands. This is the earliest surviving letter that was penned in and sent from the New World.

"On account of space limitations only a few of the letters of the great Conquistadores are included, among them the famous Edict of August 14, 1521, written the day after Cortez captured the City of Mexico; letters exchanged with the King and Queen of Spain, on the expedition that discovered Lower California and the superb Pizarro letter in which he sends troops to succor the great Captain Almagro,



"FABIUS MAXIMUS"

By REMBRANDT

This famous picture which was painted as a study for a decoration of the Amsterdam Town Hall is signed and dated 1655. It is one of the most important paintings in the Nemes collection to be sold in Munich from June 16-19.

who it was feared was captured by the Indians.

"The papers relating to the discovery of Australia are the foundation documents relating to that continent, comprising the only known document signed by De Quiroz, stating that he is going forth to discover the Austral Lands, the instructions of the celebrated Captain Luis de Torres, the discoverer of the straits that bear his name and the very papers of the companions of De Quiroz signing on and off for the voyage. They are all dated from Lima and Callao, South America, in 1605 and are probably the only surviving documents showing the actual preparations for a voyage that discovered a great continent.

"In this exhibition the Rosenbach Galleries have tried to set forth the whole history of the Declaration of Independence from its very first conception as an ideal, through the actual consummation on July 4, to its promulgation to the people of America and the great powers of Europe. Under one heading appear the only official certified copy of the Declaration, with the exception of the one owned by the United States Government, the only certified copy of the Articles of the Confederation known and the covering letter in which Benjamin Franklin transmits the documents to Frederick the Great, in order that he may recognize the independence of the American colonies. Outside the National Archives in Washington no greater set of documents has ever been placed on public exhibition.

"A unique set of the letters of the

signers of the Declaration is being shown, of which nearly all relate to the Declaration itself. The history of this epoch making document can be traced almost day by day from the signers' letters in this collection, including the famous lines of Henry Lee, introducer of the Declaration, the great June 21 letter of William Elery, the important Jefferson epistle stating that his sentiments regarding the liberties of America are expressed 'in a Declaration which I was lately directed to draw' and Caesar Rodney's description, written on July 4, of the actual scenes in Congress and his own celebrated ride through thunder and lightning in order to cast his vote for Independence. Other important letters include John Hancock's notification of the States on July 6 of the passing of the Declaration and the July 12 resolution with Button Gwinnet's signature, ordering the building of ships for the navy of the United States. The official acceptance of the Declaration by the State of Delaware, signed by Thomas McKean, Speaker of the Delaware Assembly, is another monumental document.

"Military history also provides some of the most stirring material, especially notable being the great order asking that 'dispatch and assistance' be given to Paul Revere as messenger to the Committee of Safety, signed by General Warren who was killed at Bunker Hill. Other outstanding material includes George Washington's letter to Lord Cornwallis, sending the mangled body of Lieutenant Martin back into the British lines and the

unique series of papers on the building of the first American navy. The resolutions in the autograph of John Hancock increasing the powers of Washington are epic in their significance.

"The papers relating to peace are equally great. The entire negotiations with Great Britain at the end of the Revolution can be traced in a remarkable series of letters and official instructions which include a detailed account from Elias Boudinot to Washington of the whole discussion with England early in 1783; three extremely interesting letters from John Adams, while serving on the committee sent to Paris to arrange a definite treaty; the secret instructions of Congress to the American Commissioners in Europe and a great letter by Benjamin Franklin in which he announces the ratification of the Definite Treaty with Great Britain.

"The whole history of the Civil War can also be traced from the firing on Fort Sumter to the Surrender of Lee at Appomattox, in documents equal in importance to any existing in government archives. For example, there is the original of Lee's noble letter to Scott, dated April 20, 1861, surrendering his commission with the celebrated words: 'Save in defense of my native state I never desire again to draw my sword.'

"The unpublished private log of the Monitor in which is graphically described the famous fight with the Merrimack is also not to be overlooked.

"Out of the wealth of material about Lincoln the Rosenbach Galleries were

forced to choose a few supremely important letters and manuscripts. A few of these which are outstanding as delineations of Lincoln the Man include the superb speech, 'A House Divided Against Itself Cannot Stand,' in the author's own autograph. Letters in Lincoln's hand are comparatively common, but manuscripts are extremely rare. In the present exhibition are shown monumental manuscripts which number a plan of a Campaigning in the Autumn of 1861; the first draft of the Emancipation Proclamation, a really priceless document; the famous Baltimore Address in his autograph and the original manuscript of Lincoln's last presidential message to Congress. Also notable is a superb letter in which Lincoln expresses the same sentiment which immortalized the Gettysburg Address, a sense of gratitude towards the soldiers who bled and died for the Union.

"The end of the Civil War is represented by the actual telegram which Grant sent to the War Office announcing the Surrender of the Confederate Army—'Lee surrendered the Army of Northern Virginia this afternoon on terms proposed by myself.' The historical value of these few words hastily written in a borrowed notebook is immeasurable. Two other documents relating to events immediately after Lee's surrender are well worthy of note: the Terms of Surrender of the Confederate Army in the autograph of General Sherman and General Lee's famous farewell address to the Confederate Army."

## BIDDING HIGH IN LONDON SALE

LONDON—There were welcome signs in the art market, writes A. G. R. Carter in the *Daily Telegraph*, that buyers are ready to give a warm greeting to rare and beautiful works of art, and even to speculate over a picture with "possibilities."

Thus, the spectacle was witnessed at Sotheby's of a pair of noble Gothic tapestries causing Mr. Lionel Harris, of the Spanish Gallery, to bid up to £6,000 for them against other keen competitors. Meanwhile, at Christie's, two discerning dealers made a duel of it to capture a little unframed panel portrait of a young man, dated 1545, which had been sent by a lady, without reserve, and therefore for any price it would fetch.

She will be agreeably surprised to learn that the portrait realized 750gs. Tentatively ascribed to Cranach (who was Martin Luther's "best man" when he married Catherine Bora), the portrait may indeed wear a greater name eventually, as the purchaser is one of the best professional experts in the sale-room.

The tapestries mentioned bear the generic title "Gothic" because of their division by Gothic pillars, and were probably woven at Brussels about 1500-1520. The subjects are devotional, including episodes in the Life of the Virgin, and the panels are obviously akin to a series of beautiful Spanish Royal tapestries displayed in one of the cathedrals at Saragossa.

The panels sold belonged to Captain Denzil Cope, of Bramshill Park, Hampshire, and with them came an especially beautiful Chippendale mahogany suite, covered with the desirable needlework designs in gros and petit-point, which collectors covet greatly nowadays. Mr. J. M. Botibol, of Hanway-street, in the end made the winning bid of £2,800.

In the same collection were six Chippendale chairs, of Soho tapestry, for which Messrs. Pawsey and Payne gave £1,080.



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## NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries, Inc.  
30 East 57th Street

April 18, aft.—Sale of fine early American furniture collected by B. Flayderman of Boston (including the woodwork of a room by Samuel McIntire, two separate McIntire mantels and a group of McIntire pieces furniture), as well as 400 additional items, among which are examples by Goddard, Townsend, etc., with Aaron Willard clocks, War of 1812 mirrors and old paintings of ships.

April 22, 23, afts.—Sale of early American glass from the famous collection of George S. McKearin of Hoosick Falls, N. Y. Exhibition begins April 18.

April 24, 25, afts.—Miscellaneous sale of snuff boxes, etc., silver and silver reproductions, Chinese porcelains, English porcelain table services, French, English and Italian furniture, and tapestries and Oriental rugs from the estate of the late William P. Clyde and from the collections of H. C. Huffer, Jr., Miss V. J. Tyler and another private owner.

April 29, eve.—Autograph letters, manuscripts, first editions and presentation copies of Hawthorne, Herman Melville, Mark Twain, Burroughs and Whitman.

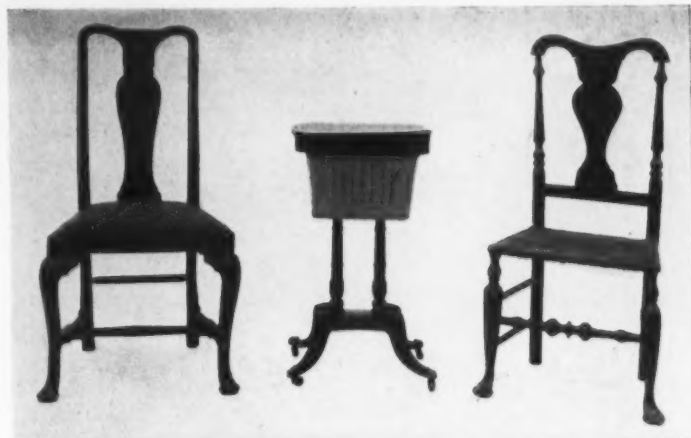
National Art Galleries  
Hotel Plaza (Rose Room)

April 18 at 2:30—Sale of English and French furniture of the XVIIIth and XVIIIth centuries, works of art and Oriental porcelains, formerly in the collections of Lord Birkenhead, David Black, Esq., of London, and others.

April 24, 25 at 2:30—Sale of surplus stock belonging to Charles of London, owing to removal from 2 West 56th Street to new quarters at 52 East 57th Street and comprising XVIIIth and XVIIIth century furniture, various rugs, tapestries, mirrors, porcelains and decorative paintings. Exhibition begins April 20.

Plaza Art Galleries  
9 East 59th Street

April 18 at 2—Beautiful home furnishings from the Harriet N. Robinson estate of Bronxville, N. Y., by order of Strang and Taylor, attorneys, with ad-



THREE INTERESTING PIECES FROM THE COLLECTION OF MRS. W. B. FORCE

This group of Queen Anne walnut side chair, Sheraton mahogany sewing table and one of a pair of New York State Queen Anne side chairs are included in the sale which will take place on April 21, 22 at Mrs. Force's home in Holicong, Bucks County, Pa.

ditions from other sources, together with a collection of American pictures and portraits.

April 22, 23, 24, 25 at 2—Sale of Chinese art from the collection of Krikenko Rosoff and S. L. Liang of Shanghai, China. Exhibition begins on Sunday, April 19, from 2 to 5.

April 24 at 8:15—Sale of Currier and Ives prints and other American prints and maps from the collection of G. S. Stephens of Wytheville, Va. Exhibition begins Sunday, April 19, from 2 to 5.

Silo Galleries

April 23, 24, 25 at 2:30—Sale of early American furniture, the collection of Israel Pack of New York and Boston. Exhibition begins Sunday, April 19, from 2 to 5.

April 24, at 8:15—Sale of Currier and Ives prints from the collection of Alfred Stainford. Exhibition begins Sunday, April 19, from 2 to 5.

## 20,550 FR. FOR AUBUSSON WEAVE

A good sale of old and modern art objects and furniture was conducted on March 9 at the Hotel Drouot and attracted a large gathering of collectors. Among the best lots was an XVIIIth century Aubusson tapestry, representing persons in a landscape. This fell to a bid of 20,550fr.; another of the same period, representing a seated man playing bagpipes, fetched 4,300fr.; a drawing room suite covered with XVIIIth century tapestry, 17,000fr.; 11 lithographs by Fantin-Latour, with dedications, 6,050fr., and a crayon drawing by the same artist, "La Renommée," 2,000fr.

## FOREIGN AUCTION CALENDAR

### BERLIN

Rudolph Lepke

April 28-29—The von Dirksen collection of paintings and objets d'art.

May 12-13—The Stroganoff collection of paintings and decorative art.

Ball & Graupe

April 24-25—The Wendland Lugano collection.

Hollstein & Poppel

May 4-6—Drawings and engravings from the collection of Count R. d. V.

April 21—Antiquities from the collection of a foreign connoisseur.

May 5—The Richard Kapell collection of paintings and antiquities.

### LEIPZIG

C. G. Boerner

April 27-28—Durer collection, wood cuts, rare prints from private collections.

April 29—Drawings from the Hermitage.

### FRANKFORT

Hugo Helbing

May 5—Art from various museums.

May 6—Antique gold ornaments, paintings.

June 2—The Karl Pfarr collection.

### VIENNA

Glucksellig

April 27-29—Porcelain, furniture, silver, glass, rugs.

### MUNICH

Helbing-Cassirer-Muller

June 16-19—Part I of the Nemes collection.

### LONDON

Sotheby

April 21—Important art library of Mr. Arthur James Sulley.

### Christie's

April 21—The Sulley library.

May 5—Important arms and armor, the collection of the late Sir Henry Farnham Burke.

### ZURICH

G. & L. Bollag

May 11—Paintings and drawings.

## SCHOOL AWARDS AT GRAND CENTRAL

Edmund Greacen, President of the Grand Central School of Art has announced the awards and prizes in the seventh annual exhibition of the school, which closed last Saturday in the Grand Central Galleries. The jury of awards was composed of artists on the school faculty, including Edmund Greacen, A.N.A., George Pearse Ennis, Howard L. Hildebrandt, A.N.A., Arthur Woelffe, A.N.A., George Oberteuffer, John R. Koopman, Frank Hazell, Anna L. Hilton, Don Weir, Bess Neely, Grant Reynard, Eric Pape, H. R. Ballinger, Charles De Feo and Georg Leber.

First, second and third prizes were awarded in seventeen departments of the school work, with the winners of the first prizes as follows: for figure painting, Mrs. Florence Smithburn, N. Y. C.; for life drawing, Howard Weinman, Forest Hills, N. Y.; Clarence Rossi, Bridgeport, Conn., and Agnes McNaughton, Bronx, N. Y. C.; for portraiture, Charles Keller, Dayton, Ohio; for antique drawing, Helen Dannreuther, N. Y. C.; for still life, Elizabeth Ferguson, Hartford, Conn.; for advertising illustration, Helen E. Stoll, Montclair, N. J.; for interior decoration, Arthur Resch, Bayonne, N. J.; for decorative illustration, Mary Annette Boyer, Stuart, Fla.; for costume design, Janet Green, Lockhaven, Pa.; for water color, Jack Messia, N. Y. C.; for general design, Henriette Brockebrough, Nyack, N. Y.; for illustration, Henry Stoessel, Jr., Cincinnati, Ohio, (in Eric Pape's class), Nina Albright, Queen's Village, L. I., (in H. R. Ballinger's class), Francisca H. Bolles, N. Y. C. (in Charles De Feo's class) and Josephine Sands, Portchester, N. Y. (in Grant Reynard's class); and for sculpture, Dorothy Shilston, Glen Ridge, N. Y. (for the artistic rendering of a figure) and Mrs. J. Crane Mineola, L. I. (for fine portraiture).

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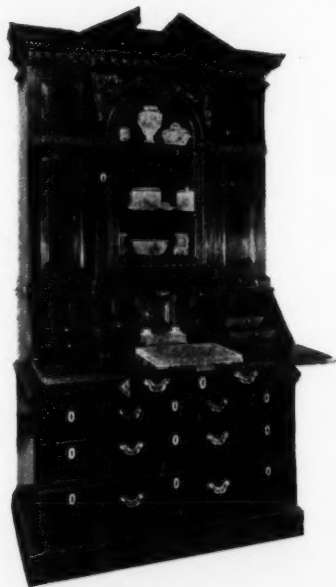
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BONNET TOP PINE KITCHEN CUPBOARD  
PENNSYLVANIA, ABOUT 1720  
Included in the sale of the collection of Mrs. W. B. Force, which will be  
dispersed on the premises at Holicon, Bucks County, Pennsylvania  
on April 21 and 22

## Famous Heirloom to Be Sole Object in Sale at Christie's

LONDON—A magnificent ivory and silver-gilt cup of the greatest rarity will be the sole object on sale at Christie's on Saturday afternoon, May 12, and it is expected that competition will be keen. It is the famous "Thomas à Becket cup," or as it is sometimes called, the "Howard Grace cup," belonging to the late Duke of Norfolk and is put up at auction with the consent of the Duke's trustees. Those who wish to view the cup before the sale will have the opportunity to do so on May 8 and May 11.

The cup, which is 12½ inches high, bears the London hallmark for 1525 and is supposed to have been the personal drinking cup of the martyred Archbishop, who was murdered in 1170. This is because the vessel bears the initials TB and engraved mitre. At any rate, it is certain that Sir Edward Howard, Lord High Admiral, bequeathed this identical cup to Queen Catherine of Aragon, first wife of Henry VIII. In the donor's will is the significant phrase, "To the Queen's Grace St. Thomas's cup," proving that Sir Edward believed it to have once been the property of the famous prelate, who had been canonized and any object once belonging to whom was highly venerated.

Mr. W. E. Watts, formerly Keeper

of the Department of Metalwork in the Victoria and Albert Museum, suggests that the Thomas à Becket portion of the cup may be the font-shaped ivory bowl and that the silver-gilt mounts, pearls, garnets and the surmounting figure of St. George and the Dragon on the lid may be embellishments added by Catherine of Aragon. It is also noteworthy, he points out, that the Queen's badge, a pomegranate, appears four times in close proximity to the letters TB and mitre on the silver band encircling the lid. Subsequently, the vessel was restored to the Howard family.

Needless to say, such a famous and unique heirloom has been written about in various important books on English silversmithing. It is illustrated in Jackson's *History of English Plate*, pages 162-164. And it is mentioned on page 94 of *English Goldsmiths and their Marks*, the second edition by the same author, and on pages 366 and 306 in *Old English Plate* by W. J. Cripps.

Likewise, it has frequently been exhibited: first at the special Loan Exhibition at South Kensington in 1862, then at the Art Treasures Exhibition in 1876, St. George's Exhibition in 1886, the Tudor Exhibition in 1889 and at the Burlington Fine Arts Club in 1901 (with an illustration in the catalog, plate IV). More recently it was one of the chief exhibits in the Silver Exhibition arranged by Sir Philip Sassoon in 1929 and at the exhibition at Seaford House, also in 1929.

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## C. A. A. ANNOUNCES 1931-32 PROGRAM

The College Art Association announces a greatly augmented exhibition program for 1931-32, beginning next October. Already thirty-five exhibitions have been scheduled for circulation among museums and colleges throughout the United States. With four also arranged for Canada and four for Porto Rico, since each exhibition visits approximately seven institutions, these traveling shows will be seen in at least 273 places.

In the American group, five of the exhibitions will feature contemporary art in America. In addition, there will be an exhibition of portraits of young people, another of seascapes and a third of American scenes and subjects.

Seascapes by one painter are apt to be monotonous, but in "Seascapes," as organized by the College Art Association, there will be included work by Homer, Lie, Henri, Bellows, Kent, Thieme, Woodward and so on.

"American Scenes and Subjects" will consist of forty-five paintings, oils and water colors, which interpret American life and are American in feeling, selected regardless of the nationality of the artist.

"Paintings by Woodstock Artists" and "Moods of the Middle West" have also been arranged for this country. The first is self-explanatory, and the second will comprise paintings by Illinois, Indiana and Ohio artists, to be invited from recent exhibitions at the Herron Art Institute, the Art Institute of Chicago and the Cleveland Museum.

The foreign exhibitions will be ten in number. Outstanding among them is that entitled "Dutch Paintings, Genre and Still Life," which includes twenty-five important examples of Dutch painting of the XVIIIth century, assembled under the supervision of Dr. William R. Valentiner, Director of the Detroit Institute of Arts. As this exhibition will travel to a limited number of places, it will have as its counterpart another small exhibition, "Little Dutch Masters," which will comprise forty paintings by lesser known but thoroughly representative Dutch painters, not before exhibited in America.

Of the exhibitions of foreign modern art to be circulated by the association, "The Art of Modern Hungary" ought to constitute one of the foremost offerings of modern art in the country next year. The committee assembling this



IMPORTANT FLINT GLASS CHALICE (TWO VIEWS)

Included in Part I of the early American glass collection of George S. McKearin of Hoosick Falls, N. Y., to be sold at the American-Anderson Galleries on April 22 and 23.

show believes that no painting being done today, not even excepting the French, can surpass that being produced in Hungary. From some five hundred examples submitted by the younger Hungarian artists, forty paintings and twenty-five pieces of sculpture have been selected.

Other foreign shows will be modern German woodcuts, modern Japanese prints, sculpture by Rodin, two exhibitions assembled from the Tuileries

exhibits and "Contemporary Art from Catalunya."

In its very ambitious program, the College Art Association has included two exhibitions of drawings. One will consist of two hundred drawings from the Dan Fellows Platt collection, lent by Mr. Platt and including Italian, French, English and German masters. The president of the College Art Association, Professor John Shapley, head of the fine arts department of Chicago

University, will write the catalog. The second exhibition in this group will consist not only of one hundred drawings by outstanding sculptors, including Bourdelle, Despiau, Maillol, Lehmbruck, Lipschitz, Kolbe, Barlach, Poupelet, Lachaise, Faggi, Cash and Laurent, but also of approximately twenty pieces of sculpture. Already this show has aroused great interest and even now, far in advance, is practically completely booked.

In addition to the portraits of young people already mentioned in the American group, another portrait exhibition will comprise forty-five portraits of artists by themselves or by their friends, in oils, water colors or drawings, with a large number of self-portraits.

All of the exhibitions scheduled for next year are too numerous to refer to, but one of the most important will be the first annual international exhibition of water colors, not to speak of a number of contemporary international sculpture, print and color print shows, apart from those listed above.

And finally, the College Art Association is circulating an exhibition of Indian tribal arts, in which John Sloan is interested and which will be shown in New York next December.

Among the museums which are scheduled to receive exhibitions during 1931 are the Art Institute of Chicago, the Detroit Institute of Arts, the Cincinnati Art Museum, the Toledo Museum of Art, the Cleveland Museum of Art, the City Art Museum of St. Louis, the Baltimore Museum of Art, the Dayton Art Institute, the Rochester Memorial Art Gallery, the John Herron Art Institute, the Currier Art Gallery, the Springfield Art Museum, the California Palace of the Legion of Honor, the Art Institute of Seattle, the Decatur Art Institute, the Omaha Art Institute, the Davenport Municipal Art Gallery, the Dallas Public Art Gallery, the Milwaukee Art Institute, the Rhode Island School of Design, the Rodin Museum, the Los Angeles Museum and the Brooks Memorial Art Gallery.

These bookings are exclusive of the colleges which will receive exhibitions and which include approximately one hundred and fifty institutions, there being at least fifty newcomers.

## PARIS BIDS FOR PICTURES

PARIS—Pictures and drawings composing the second part of M. J. A. B's collection were sold by Mes. Hémard and Lair-Dubreuil on March 19, reports the *New York Herald*, Paris. In the course of the interesting session a boy's portrait by Boilly was knocked down at 5,200fr.; the portrait of the Duc d'Anjou, painted by Levrac-Tournières, fetched 3,050fr.; a red chalk drawing of Roman monuments with figures, by Hubert-Robert, 9,500fr.; two gouaches by Stuntz, Swiss landscapes, 7,200fr. and a windmill in Holland, by Trouillebert, 4,300fr.

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DERAIN	MANET	SISLEY
DUFY	MATISSE	UTRILLO



## 1930 REPORT IS MADE BY TOLEDO

In the March *Bulletin* published by the Toledo Museum of Art appears a full report made by the trustees for the past year, 1930. Readers of THE ART NEWS will doubtless find much of interest in the extracts which follow:

We may well be proud, begins the article, of the achievements of the year 1930. Signalized at the beginning by the gift of President Arthur J. Secor, of "The Holy Family" by Rubens, its close was made memorable by the acquisition of "The Adoration of the Child" by Filippino Lippi as the gift of our founder, Edward Drummond Libbey.

The year has also been marked by a phenomenal increase in our attendance which reached the total of 215,456, more than 30,000 greater than that of the preceding year, which was our previous record. This attendance represents only the growing attendance at our regular classes, lecture courses and exhibitions and an increasing number of visits to our permanent collections. We cannot expect, however, a growth of this proportion in the year 1931, as it is probable that work in connection with the building additions may make it necessary to close about half of our galleries during the spring and summer months.

We must call attention to the high efficiency which we have developed in our school of design, our enrollment at the beginning of the current season being 1,886, somewhat over 200 more than those enrolled at the beginning of the last season.

During the past year we have reduced our indebtedness incurred for the purchase of additional property contiguous to the museum by \$105,000. We are still obligated for the payment on this account of \$77,500 during 1931, and \$50,000 in 1932 and 1933.

In the early summer Mrs. Edward Drummond Libbey most generously turned over to the trustees the fund for the Music Hall, and thereupon, the contract for the completion of our building by the erection of both additions provided for by bequest of Edward Drummond Libbey was assigned. It is as yet too early to set a date for the completion of the project, but it is the desire to have both buildings under roof by October 1. After that time there will be at least a year's work in the interior, especially in the Music Hall.

When the building is completed we will be faced with two problems. The first refers to the operation and maintenance of the Music Hall. Our second problem brings us to the real reason for existence of this institution, and that is, the formation of collections worthy of the beautiful building which we are erecting to house them. A museum is great, not as measured by the size of its buildings, the extent of its grounds, the activity of its staff, the number of its members, but as measured by the quality of the works of art which it contains.

Our founder was among the foremost of those who recognized the vital importance of collections of art to museums. During his lifetime he was ever zealous in the pursuit of works of art for our galleries and he developed his own personal collection to the highest standard so that it may well stand as a criterion of quality for all future development. He gave it to us not as a group of pictures which, forever held intact, should exemplify his personal taste as a collector, but rather as a living and growing collection, for by wise provision of his will, he allows all of the income from his residuary estate to be spent for works of art, should that be desirable in the judgment of the trustees, but restricts the amount which may be spent for the maintenance and operation of the institution to not exceed one-half of his income.

The art committee has adopted as its general policy that our museum shall be an anthology rather than an encyclopedia of art. It holds that in the present stage of the development of our collections, it is more desirable to place the major portion of our art purchase fund in one great work of art than it is to distribute it among many of less beauty and importance.



RENAISSANCE ANIMAL TAPESTRY FLEMISH, CIRCA 1600  
Included in the collection of furniture and art objects from the estate of the late William P. Clyde and the collections of H. C. Huffer, Jr., and Miss V. J. Tyler, to be sold at the American-Anderson Galleries on April 24 and 25

During the year 1930, our collections have made great advances in quality, both through gift and purchase. In the field of paintings, to which our attention has been chiefly devoted this year, we have made remarkable strides.

From our president, Arthur J. Secor, we have received, as already mentioned, "The Holy Family" by Peter Paul Rubens, painted toward the end

of the artist's life—perhaps about 1635, when he was at the height of his powers. For quality, it ranks with others by him in the great galleries of the world.

Also the gift of President Secor is the "Mary Magdalen at the Tomb," by Jean Jacques Henner. This picture was painted in 1880 and has been reproduced by many art publishers and acquired a renown and popularity

equalling its importance as the masterpiece of the artist.

The third picture given by President Secor is a landscape by Jacob van Ruysdael, . . . with the figures and the horse done by Wouverman.

Through purchase from the Edward Drummond Libbey Fund, we have made a most distinguished accession and founded our collection of Italian Renaissance paintings by the acquisition of "The Adoration of the Child," by Filippino Lippi . . . one of his masterpieces. In it we may find all of the Italian Renaissance—its architecture in a chaste and restrained phase, its religious content, dignified and spiritual yet humanized.

"In the Garden," by Berthe Morisot, also purchased from the Edward Drummond Libbey Fund, adds another to our series of Impressionist paintings begun by Mr. Libbey with the "Portrait of Proust" by Manet, later extended by the Degas and the Monet, and now augmented so that it contains works by four of the seven or eight leaders of the movement.

The museum has also ventured during the past year into a new field—the formation of a small collection of contemporary paintings. . . . Each (canvas) in its way represents certain distinct tendencies and qualities of contemporary art which have to be reckoned with now, and because of their widespread acceptance by artists, cannot fail to have an influence on the art of the future. By their inclusion in our collections, we take no stand as protagonists or antagonists of any movement. We have no assurance and make no claim that each and every one of them will remain forever in our museum. The time may come when it will be wise to dispose of one or another of them. We fully realize that times change; that so do styles and with them our likes and dislikes.

Pablo Picasso stands almost with Matisse as the leader among contemporary artists. Our work of his, "The Blind Man," which was painted in 1903, belongs to his blue period.

Soutine in his painting, "Color Harmony," assumes the right to abstract beauty of color and tonal harmony which has long been accorded to music.

The "Portrait" by De La Fresnaye is the expression of an individual's

complex personality in the simplest of techniques. In it is most evident the strength of post-impressionist line and the absence of impressionist atmosphere. This, as well as the Soutine, is the gift of I. M. Stettenheim of New York.

The "Self Portrait" by Chirico is one of his most competent and satisfactory works. In it he has abandoned his fantasies of fragmentary accretions and gives evidence of his sound draftsmanship. The painting of the portrait and the portrait bust within one composition is an unusual conception.

"The Seated Girl" by Pascin is an oil painting treated on canvas almost as a watercolor. Pastel shades have been used to produce a color arrangement of delicate pearly tones accented by drawn outlines of velvet richness.

Mintchine has brought to his painting, "A Paris View," a very personal brushwork. He has fortified the technique of the impressionists with that of the modernists to produce a strong composition in bright greens and reds.

The small painting by Max Jacob may be likened to a Persian miniature with its jewel-like coloring, although it lacks the careful drawing that the Oriental artist would have shown.

We received as the gift of Jefferson D. Robinson, in memory of Mary Elizabeth Robinson, four paintings by Diaz, Dupre, Ziem, and Inness.

The other collections of the museum have also grown, notably by the acquisitions of a French XIIIth century stained glass window, as a Shoemaker fund purchase; the sculpture entitled "Herakles-Archer," by Bourdelle, the gift of Edward Drummond Libbey; two splendid pieces of glass, also the gift of Edward Drummond Libbey; and a group of twelve pieces of Roman glass, the gift of Leon Schinas of New York; a collection of Hellenistic and Parthian objects from the site of the Toledo Museum-University of Michigan-Cleveland Museum Expedition, the gift of the donors to that activity; pottery fragments, the gift of Mrs. Pauline Steinem; a Coptic textile, the gift of Georges Henri Riviere; a most interesting collection of European lace, the gifts of Mrs. Edward Drummond Libbey and Mr. and Mrs. Frank J. Scott; an early XVth century French wood-carving, the gift of Georges Henri Riviere; and a number of fine prints.

## PUBLIC AUCTION SALE

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## LONDON LETTER

By Louise Gordon-Stables

This week saw the opening of the new galleries of the firm of Leitch and Kerin in Bruton Street, and with it the development of a novel and exceedingly successful idea in connection with the treatment of display-rooms. Realizing that side by side with the growing interest in antiques, the feeling is increasing for good modernist domestic architecture, this firm demonstrates to what admirable ends the two may be fused. The work of our rising young architects is too good not to be widely recognized and encouraged. But the would-be collector who has built himself a beautiful home in the style of today is apt to imagine all manner of unnecessary difficulties in the path of filling it with suitable objects. In these galleries, which have been so cleverly adapted to modernist taste and decorated in the most advanced of styles, are displayed the fine Italian Renaissance majolica, the Rhodian ware, the bronzes, and the furniture for which this firm is known. No setting could be more advantageous. The simple lines of the modern chimney-breasts, window-sills and arches act as delightful foils to the works of art placed here and there. The non-committal hues of the walls and woodwork form a sympathetic background, and the whole establishes the fact that, wherever the building has been carried out on sound modern lines, there should be no difficulty in reconciling it with the housing of antiques. There is no clashing anywhere.

Apropos of modern architecture, Alfred Bosson, the architect, will be known to you as the designer of several important skyscrapers in New York, to which city he went from England some thirty years ago. It is his wife who has bought Epstein's latest sculpture, "Genesis," the work recently on view at The Leicester Galleries. The price of this has now been quoted as £1,500. Admirers of this work contend that in order to be duly appreciated, it should be seen isolated and preferably in the open, say, on the side of some hill against a background of trees and sky. The difficulty, however, would seem to be that, if left unprotected this much discussed figure might be attacked by vandals. It will be remembered that "Rima" by Epstein was the subject of more than one attack when first erected.

The most important piece of sculpture now on view at the Galleries of Mr. Sidney Burney in St. James' Place, S. W., is a Sumerian figure, dating from 2400 B. C. and identified as a portrait of Gudea, the famous governor of the city of Lagash, a Babylonian town situated to the north of Ur. Remains of portrait-figures excavated in this district are almost invariably headless, due to the prevailing superstition that, in order to free the spirit of the departed, the head of a portrait sculpture must, after the death of the original, be severed from the body. In the case of this carving in dark green dolomite stone, the head is intact save for a slight scarring at the back, where a mighty blow must have been directed at it. It has been replaced with extreme skill by Leon Underwood, whose own primitive style of sculpture has enabled him to restore the piece with a very special feeling for this type of work.

The figure, which extends to the waist, is one of great power and beauty. Combined with an extreme simplicity is a subtle modelling, which is especially noticeable in the back, where the draperies reveal the form. In the front, these draperies fall in formal stylized folds; the hands are clasped and though the treatment of the fingers defies a rigid analysis, the effect achieved is one of conspicuous dignity. The head possesses great distinction, and the whole has a refinement that is the more remarkable when one remembers the early period to which it belongs. For rarity, quality and historic interest, this piece of sculpture is equally noteworthy, and well merits a place in some national collection. A fragment of an inscription, which originally must have extended across the center of the standing figure, has served to aid in its identification.

Mr. Burney also has at present some negroid masks, one in cedarwood from Tanganyika, and curiously suggestive of the Polynesian in the treatment of the headdress, and another carved in the concave form, yet at the same time extremely expressive.

On the classic side is a charming boy's figure by Agostino di Duccio with the characteristically large head and neck—a most appealing work that well deserves the special niche assigned to it.

The Greatorex Galleries in Grafton

street have always been known for their exhibitions of flower and garden paintings, and their proprietor can tell some interesting tales of painters whom he has sponsored from obscurity to fame. At present his galleries are occupied by Herbert George's garden pictures, an artist who revels in the azaleas and hydrangeas, yews and rhododendrons of our typically English estates. Mr. George is not so much occupied with the problems of atmosphere and light as with doing full justice to the blossoms themselves. One sees his bushes and his lawns always, as it were, at mid-day, and usually, I think, just after the gardener has swept up the place for its portrait. But if one does not mind this little self-consciousness in his garden pictures, one will recognize in these water color drawings a pleasant ability. Personally I was as much struck by the single landscape that he exhibits as I was by the gardens, pure and simple. It had a real feeling of the open country about it, and the distance is unusually well suggested.

"The Seven Vamps of Architecture," as the seven figures by Charles Wheeler, carved for the front of the new Bank of England building, have been wittily named, are coming in for a great deal of adverse criticism especially on the part of those to whom the newer tenets in sculpture are unknown. The general feeling is, however, that their decorative quality is sufficiently good for them to survive the ridicule that the uninitiated are pouring on them, and that they will eventually be accepted as a valuable addition to the ornamentation of the town's public buildings.

### CORRECTION

In referring to the death of Mrs. Josephine Silberman in the April issue of THE ART NEWS it was stated that Ferdinand Silberman was a member of the firm of E. & A. Silberman of 133 East 57th Street. We have just learned that this statement was incorrect and that Ferdinand Silberman has no connection with this firm, being in business for himself.

### Early American Antiques Offered In Force Auction

Mrs. W. B. Force of Holicong, Pennsylvania, three miles east of Doylestown, will hold at her residence on Tuesday and Wednesday of the coming week, April 21 and 22, an extraordinary sale of American antiques, of which she has been a collector for some years. Exhibition begins tomorrow, Sunday, the nineteenth, and at the sale the morning sessions will take place from 10 to 12 and the afternoon sessions from 1 to 5:30. Refreshments will be served on the premises.

Mrs. Force has been particularly interested in the primitive art of the Pennsylvania-German pioneers of the XVIIth and XVIIIth centuries. Not only does the sale comprise an unusually important series of XVIIIth century pieces from Pennsylvania but rare Shaker and New England specimens. In addition to the furniture, there are fifteen quilts, twenty hooked rugs, mirrors, much early glass, some china, a variety of Parian vases and twenty-five pieces of pink, Sunderland and copper lustreware.

### BOSTON ADDS TO REVERE SILVER

A fine coffee-pot made by Paul Revere (1735-1818) has been given to the Museum of Fine Arts, Boston, by Mrs. Nathaniel Thayer, a great-granddaughter of the famous patriot and silversmith. It will be recalled that it was largely due to the generosity and cooperation of Mrs. Thayer and other members of the Revere family that the museum was able last year to establish a Revere room in the new wing, in which is exhibited the most complete and representative collection of the patriot's work in existence.

The recent gift, as pointed out by Miss Kathryn Clark, of the museum staff, "was made in 1781 for Paul Dudley Sargent, and a record in Paul Revere's ledger states that he charged twelve pounds for the 'cost of making' and one pound four shillings 'for engraving arms.' The arms are those of William Sargent, who lived in Charlestown, Massachusetts, in 1639 and was the grandson of Hugh Sargent of Courteenhall, Northampton, England. The engraving is done with a masterly

### RECENT AUCTION SALES

STEBBINS, LOOMIS, ET AL.—ETCHINGS, ETC.

American-Anderson Galleries, Inc.—The interesting sale of French XVIIIth century colored and black and white engravings belonging to Mrs. Walter Ames Stebbins, of rare engravings of American interest from the estate of the late James E. Andrews (Mrs. William Loring Andrews), and fine etchings and drypoint sold by order of Mrs. Edward N. Loomis and the estate of the late William R. Powell, closed on the evening of April 10, with the grand total of \$27,627.50. A rare etching by Rembrandt, "Christ Healing the Sick (the Hundred Guilder Print)," was bought by Mr. J. W. Bentley for \$7,750. Following is a list of other important items of the sale with their purchasers: "City Hall (New York)," by John Hill, colored aquatint; Kennedy & Co., \$425. "The City of New York in the State of New York—North America," by Samuel Seymour, line engraving; Miss L. H. Nett, \$480. Fragonard's "L'Amour; La Folie," pair of engravings in the gouache manner by Francois Janinet; Maurice Sloog, \$450. "The Trevi Fountain, Rome," by Mulholland Bone; Schwartz Galleries, \$475. "A Sunset in Ireland," by Sir Francis Seymour Haden; Schwartz Galleries, \$625.

### LIBRARY OF A CHICAGO COLLECTOR

American Art Association-Anderson Galleries, Inc.—The total fetched on April 1 from the sale of a Chicago collector totaled \$11,543. The highest bid was made by Barnett J. Beyer for Walpole's letters on Thomas Chatterton, denying responsibility for the young poet's disappointment and death, dated Strawberry Hill, Nov. 12, 1788, to August 9, 1789. The price was \$675. The second highest bid was \$350 from Dr. A. S. W. Rosenbach for Wordsworth's "Two Addresses to the Freeholders of Westmoreland," Kendall 1818, first edition.

### AMERICAN FURNITURE, ETC.

American Art Association-Anderson Galleries, Inc.—On March 28, the sale of American furniture, blue Staffordshire, Lowestoft and glass owned by Mrs. Hobart E. Warren, Karl Schmidt, Dr. C. L. Gilson and others closed with the grand total of \$15,330.50. The furniture included Queen Anne, Chippendale, Sheraton and Hepplewhite examples. Ginsberg & Levy paid \$1,000, the highest bid on the sale, for a Sheraton inlaid and carved mahogany sideboard attributed to John Seymour, of Boston, 1790-1800, which was reproduced in the ART NEWS prior to the sale.

precision and firmness that proves Revere to have been well versed in the use of those tools shown in the portrait of him by John Singleton Copley which has recently been presented to the museum by others of his descendants.

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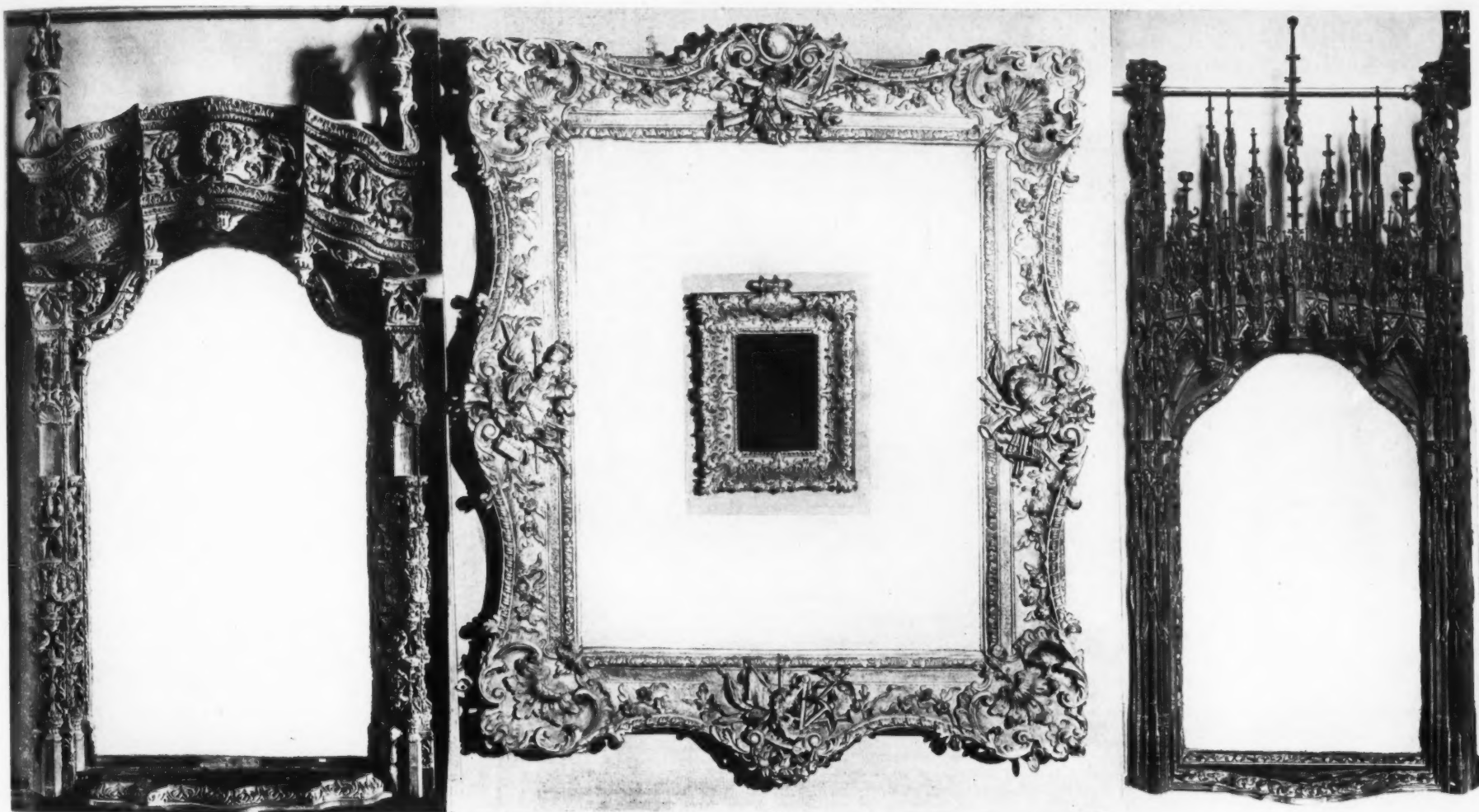
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## COLLEGE ART WILL HOLD COMPETITION

The College Art Association announces a poster competition open to students in colleges, universities and museum schools and restricted to such participants. One thousand colleges, universities and museum schools have been invited to participate. The winning posters will be used in connection with the College Art Association program of traveling exhibitions and a minimum of three of these posters will accompany each exhibition and will be used by the receiving institutions in the community in which the exhibition is on view.

The posters are to be executed in black and white, and modern designs are encouraged. The posters will be on view at the Association galleries at 20 West 58th Street, during the month of August. The contest closes on June 30. Prizes will be awarded by a committee to be announced later. Four cash prizes are offered for these posters: two first prizes of \$50 each and two second prizes of \$25 each. In addition to these prizes, there will be six prizes of junior membership in the College Art Association. The association further reserves the right to purchase any of the posters submitted for \$25 each. The prize-winning posters become the property of the association.

## CHICAGO INVENTS DUST-PROOF CASE

It has always been a problem with museums, housing as they do millions of dollars in treasure, how to build a glass case that would be absolutely dust-proof and at the same time be easily manipulated for changing exhibits from time to time. The problem was especially serious for the Art Institute of Chicago, for the museum stands within a few feet of a busy railroad. In fact, a great wing extends across a network of tracks and connects with another large wing on the opposite side, wherefore the building is constantly swept with the smoke of passing locomotives. After many experiments in the carpenter shop of the Institute, a case was manufactured that was absolutely dust-proof and capable of being opened easily, and many have been installed in the museum. The case is unique in that no hardware is visible. It has been pronounced the most perfect museum case ever devised, and orders have been received from the University of Chicago and Haskell Museum for 163 in various sizes and designs, one of which measures 71 inches wide by 131 inches long. The secret worm gear mechanism in this one case must lift a load of eight hundred pounds.

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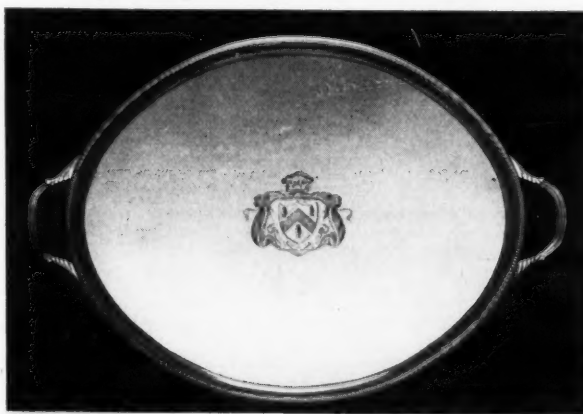
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In these sales will be included:  
Carrara Marble Statue, "Night," by J. Lombardi. Bronzes by Guilleman, Clodion and Achepe. Paintings by Hans Hoffman, Rossiter, Nicolas de Largilliere, Thomas Gainsborough, R.A., Jean Marc Nattier, Sir Godfrey Kneller, J. Hoppner, R.A., Sir Anthony Van Dyck, Sir Joshua Reynolds, P.R.A., and others. Etchings by Albany E. Howard, Andrew F. Atteck, Alex. H. Haig, and others. Large Old Flemish Tapestry. Several Clocks, including Fine Old Hepplewhite Grandfather Clock, and Louis XV Mantel Clock with Rhinestone Pendulum. Fine Ornaments in Capo di Monte. Royal Satsuma. Very Old Chinese, Cameo Glass, Crown Derby, Cloisonne, etc. Genuine Chippendale Mantel Mirror. Louis XV Furnishings of Drawing Room. Fine Old Needlework Table Covers. Handsome Antique Oriental Rugs. And many items of interest to the art lover.

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## COMING AUCTION SALES

### AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC.

#### McKEARIN, EARLY AMERICAN GLASS

Sale, April 22, 23, afternoons  
Exhibition, April 18

Part I of the Early American glass collection of George S. McKearin of Hoosick Falls, N. Y., recognized as the finest and most comprehensive in existence, will go on exhibition at the American-Anderson Galleries on April 18. Included will be Stiegel, South Jersey, New York State, New England, Ohio, Pittsburgh and Mid-Western, as well as blown three-mold glass, with many unique examples, the sources of which are fully authenticated. There will be also a small group of early pottery. The 351 items listed will be sold the afternoons of April 22 and 23.

This important private collection has been catalogued by the owner, who also has prepared the foreword and some introductory notes which cannot fail to be of interest to all collectors and which will be found of great value to the beginner in this field. In his signed foreword Mr. McKearin explains that he feels that he "can no longer continue the responsibility of private ownership of a collection of such magnitude." Stating that he has taken care to include in this initial sale "an assortment representative of the entire span of glass-making in America," from the wares of Caspar Wistar and "Baron" Stiegel to the products of the widely scattered factories which followed toward the close of the XVIIIth century through the middle of the XIXth, Mr. McKearin goes on:

"Many of my choicest and rarest examples have been included in this sale. It is hardly necessary to state that everything is guaranteed to be as represented and described in the catalog."

Early American historical glass flasks open both sessions of the sale, followed in the first by Stiegel and Stiegel type glass. Here appears a sugar bowl with cover in rich purplish-blue flint glass, the ownership of which is traced to one Ruth Tillson, who was born in 1790 and died in 1847. This superb example, if not made by Stiegel, was blown by a workman trained in Stiegel technique. It is followed by a pair of extremely rare clear flint decanters with stoppers, the only pair of molded decanters Mr. McKearin has ever seen which, in his opinion, could reasonably be attributed to Stiegel.

A pair of glass vases of deep cobalt blue are exact counterparts of a single vase in the Hunter Collection in the Metropolitan Museum of Art, and illustrated in Frederick William Hunter's book, "Stiegel Glass," No. 30. Mr. McKearin knows of only one other similar vase, and this was in the Herbert Lawton Collection. A blue glass covered mug with opaque white rim is another duplicate of one in the Hunter Collection, illustration No. 59 in "Stiegel Glass."

Also in the Stiegel and Stiegel type section appear a deep sapphire-blue glass sugar bowl with cover, which was shown in the Girl Scouts Loan Exhibition in 1929 and which is one of the finest examples in existence of the true Stiegel sugar bowl. A clear amethyst perfume bottle in "diamond daisy" pattern is a perfect example of this ware which is considered Stiegel's highest achievement. A tall clear flint flip glass, measuring 9 inches high with a top diameter of 7 inches, is the largest and finest plain example known. Another flint glass chalice is decorated with an etched design showing on one side a castle with four towers, and on the other side two large birds. The stem is built up of multiple knobs.

In the Wistar type and South Jersey glass appears a fine vase with shaped handles of dark cobalt-blue glass, an extremely rare specimen in an unusual shade of blue peculiar to South Jersey specimens. A sapphire-blue glass vase of clear deep tone is thought to be by the Whitney Glass Works. Also in this

section is a crude chalice-shaped bowl in clear sapphire-blue glass.

In the Pittsburgh, Ohio and Mid-Western section, there is considerable olive-yellow as well as sapphire-blue glass. A unique amber molded flask, showing a broken oval pattern comes from the collection of Alexander Drake, pioneer collector of early American bottles. This is in the second session. Likewise at this time will be offered an amber glass compote, of which type only three or four examples are known. Then there is one of those large amber chestnut-shaped so-called "grandfather" flasks, which are very rare.

From the New York factories, the Cleveland Glass Works on the shore of Lake Oneida are represented by a large bowl and matching pitcher of light green glass. A black sugar bowl of the much sought Saratoga Mountain type was made at the works of Oscar Granger. A green bowl and cover with the typically New York "illy pad" decoration comes from the Redwood Glass Works near Watertown. Other fine examples were manufactured by the Redford Glass Works near Plattsburg, the Mt. Vernon Glass Works and the Saratoga Glass Works.

New England glass includes a fine tall amber glass jar, one of those rare, interesting pieces blown by workmen in the early Connecticut factories, as well as a fine large Connecticut olive amber glass jar and a deep-green octagonal quart decanter with a mushroom stopper. Further in the New England group appears an amber inkwell from the Pitkin Glass Works, which were operated from about 1783 to 1830.

Numerous fascinating small pieces in blown three-mold glass come up in both sessions—small bowls, toilet bottles, pepper and salt shakers, decanters, glass hats and other forms. In this group, a large celery or flower vase is of particular interest.

The small group of Early American pottery offers a flint enamel deer, which is one of the finest pieces produced in the celebrated glaze of the Bennington pottery. Another Bennington Rockingham piece in tan glaze mottled in brown is a hound-handled pitcher, decorated with hunting scenes in relief.

#### CLYDE ET AL, BIBELOTS

Sale, April 24, 25  
Exhibition, April 18

An important group of XVIIIth century French gold and enamel snuff boxes, patch boxes and bonbonnières will appear in a sale at the American-Anderson Galleries of furniture and art objects from the estate of the late William P. Clyde and the collections of H. C. Huffer, Jr., Miss V. J. Tyler, and another private owner. Georgian silver and fine reproductions; Chinese porcelains and English porcelain table services; French, English and Italian furniture and tapestries and Oriental rugs make up a catalog of 456 items, which will go on exhibition on April 18 for dispersal the afternoons of April 24 and 25.

Of the 21 beautiful little boxes from the Clyde estate appearing in the second session on Saturday afternoon, April 25, many were once in the James A. Garland collection, which was dispersed at the American Art Association in 1910. One of these is a particularly lovely oval box in turquoise-blue, white and black enamel with a miniature on the cover showing a shepherd piping to his flock and bears the maker's mark, which is probably that of Francois Joubert, Paris, about 1780. A Louis XVI gold and enamel bonbonnière is signed "Du Petit, Dunkerque," and bears the initials "C. L.," probably those of L'Enfant, Paris, 1777. A patch box of gold and bloodstone jasper with a figure of a nymph upon the cover is of the Regence period, while another notable piece is a gold and enamel bonbonnière with an inset miniature and the inscription inside the cover, "Given to Henry, 8th Duke, by Albert Ricardo, Esq., 1861." In general, these delightful little French boxes are in gold and crystal, or in gold and enamel, and some are set not only with miniatures but with half pearls.

Silver appears in both sessions. In the second, there are no less than eleven George I, II and III covered tankards. Outstanding examples include three George I specimens, by Joseph Ward, London, 1719; Gabriel

Smeath, London, 1726, and George Wickes London, 1726, respectively. A George II tankard is by Harvey Price or Humphrey Payne London, 1767. Of the two George III tankards, one is by William Fennell, London, 1773, and the other by William and James Priest, London, 1767, the sign for the last named terminating in a heart. All of these tankards are fully marked on the body as well as on the cover.

Other desirable Georgian silver pieces include teacaddies, saltcellars, a fine Irish sauceboat and two handsome George III armorial salvers of exceptional weight and believed to be by J. W. Storey, London, 1808, which salvers bear coats-of-arms and stand on three shell feet. A George II silver hot-water kettle with stand, by Thomas Parr, London, 1745, is of inverted pear shape, finely chased with scrollings, cartouches of flowers and crests and stands on three leaf-scrolled legs. It is complete with spirit burner attached by chain, and the maker's marks appear on both kettle and stand.

The silver reproductions in both sessions of this sale are "Britannia Standard," 959/1000, of a fineness much higher than regular Sterling silver, which is 925/1000. Among these fine reproductions are silver salvers in the Georgian taste from R. and S. Garrard and Co., London; a pair of candlesticks in the Queen Anne taste, Crichton Bros., London; also a pair of tall muffineers in the William and Mary taste, and a silver tea and coffee service in the George II taste, from the same makers.

Appearing also in the silver group in this second session is an Early American cream pitcher, of interesting shape, by Jos. Shoemaker, Philadelphia, about 1795, marked "J. Shoemaker."

The tapestries in the sale include a Flemish silk-high-lighted Renaissance animal tapestry, about 1600, showing an open landscape with a view of a town in the distance with huntsmen and poachers disputing over a wild boar.

Among the miscellaneous articles, a high quality Regence bronze doré cartel with a striking movement has a circular dial surmounted by a two-handled urn and the base centered with a fine female mask. A desirable pair of finely cut English, XIXth century crystal glass chandeliers have a lower coronet supporting five S-curved arms terminating in bobèches hung with faceted and pointed bar lustres, and festooned with bead lustres hung from an upper coronet.

In the section devoted to Chinese porcelains, bronzes and semi-precious mineral carvings appear many very old pieces, including Han, T'ang, Sung, Yuan, Early Ming and Ming, as well as fine K'ang-hsi and Ch'ien-lung items. An Early Ming decorated blue gallipot, with lapis blue glaze and decorated in turquoise-blue relief with plants and leaves with white blossoms, was part of the Edson Bradley Collection, sold at the American Art Association in 1917. A fine Han iridescent pottery vase has a cucumber-green glaze, almost entirely covered by a golden iridescence. A T'ang quadrilateral bronze vase, inlaid all over with silver wire with the details of the design picked out with tiny fragments of gold and turquoise, the whole of the metal invested with a beautiful ruddy russet-leaf-color patina, appeared in the Loan Exhibition, National Academy of Design, New York City, in 1893, and was in the collection of Heber R. Bishop, dispersed at the American Art Association in 1906.

Among the Oriental rugs and carpets appears a fine Khorassan example, with tan field, sky blue border and deep ivory floral guards. Antique rugs in this section include a Sehna Kurd, Fereghan, Soumak, and a Chinese powder blue floral carpet.

The English porcelains and table services include Minton, Worcester, Spode, Copeland, Limoges and Doulton.

Furniture and decorations come up in both sessions and include examples of English, French and Italian work, English specimens of the XVIIIth century predominating. An odd item is a Chippendale mahogany barber's chair with a horseshoe shaped back. There is a Queen Anne inlaid walnut slant-front desk and four gilded Louis XIV state chairs covered in XVIIIth century floral tapestry. Of the small English items, two ivory miniatures show a man with powdered hair and a lady with white décolletage.

In the French and Italian groups appear a Directoire acajou card-table and an acajou coiffeuse, both about 1800.

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## Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English sporting prints, until May.

Thomas Agnew & Sons, 125 East 57th St.—Paintings, drawings by old masters.

American-Anderson Galleries, 30 East 57th Street—12th annual exhibition of the spring Salons of America, April 20, through May 9.

An American Place, Room 1700, 509 Madison Avenue, near 53rd Street—Paintings by Charles Demuth, through May 11. Sundays, 3-6 p. m.

Architectural League of New York, 115 East 40th Street—Drawings by Alfred Bendiner, through April 30.

Arden Gallery, 460 Park Avenue—Garden sculpture, frescoes, furniture and garden accessories of Mayan, Spanish colonial and American Indian inspiration. Woodcuts by Gertrude Hermes.

Argent Galleries, 42 West 57th Street—Decorative paintings by Erika Lohmann, through April 25. Psychographs by Victor de Kubiyna, April 20, through May 2.

Art Center, 65-67 East 56th Street—Opportunity gallery. Retrospective show, with an auction on the evening of May 4. Mexican crafts. Arts and crafts. Work by students of Pratt Institute and the 10th annual exhibition of advertising art, through May 21. Paintings by Clarence J. Shearn, through April 25 (Mondays, Tuesdays and Wednesdays from 1 to 5, other weekdays from 10 to 5).

Art Students League, 215 West 57th Street—XIXth and XXth century painting in France, canvases lent by the Knoedler, Wildenstein and Durand-Ruel Galleries.

Babeck Art Galleries, 5 East 57th St.—Etchings by Eugene Higgins, through April. Paintings, water colors and etchings by American artists.

Balzac Galleries, 102 East 57th Street—Sculpture by Maillol, Despiau, Renoir and Bourdelle.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street—Paintings and drawings by contemporary French artists, arranged by the Galerie Zborowski of Paris.

Bower Galleries, 116 East 56th St.—Paintings of the XVth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn—International exhibition of modern tapestries. Indian cashmere and Scotch Paisley shawls. Modern paintings from the collection of Miss Mary H. Wilborg, including work by Picasso, Chirico, Yaminek, Leger, Madeline Luka and Natalia Goncharova.

Brownell-Lamberton Galleries, 106 East 57th Street—Twelve new pastels by Robert Brightman, April 20, through May 2. A modern dining-room, beginning April 22.

Brammer Gallery, 55 East 57th Street—Paintings and drawings by Steinen, for the season.

Burchard Galleries, 13 East 57th Street—Early Chinese bronzes.

Butler Galleries, 116 East 57th Street—Currier and Ives lithographs, through April.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Caz-Delbo Gallery, 561 Madison Avenue—Paintings of Italy, Egypt and Morocco.

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue—Permanent collection of French paintings. First one-man show in America of paintings, etchings, etc., of Marcel Vertès.

Charles of London, 730 Fifth Ave. (the Heckscher Building)—Paintings, tapestries and works of art.

College Art Association, 20 West 58th Street—Students' work, through April.

Contemporary Arts, 12 East 10th Street—First one-man show of paintings by Charles Logasa, April 21, through May 16.

Daniel Gallery, 600 Madison Avenue—Group show by American painters.

Delphic Studios, 9 East 57th Street—Water colors by William Sanger and colored drawings of Cuba by Maroto, through April 25. Mexican Art.

Demotte, Inc., 25 East 78th Street—Drawings from Ingres to Picasso, through May 9.

Herbert J. Devine, 42 East 57th Street—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Seythian art.

Marion Dougherty, 142 East 53rd Street—Art for ancient and modern gardens.

Downtown Gallery, 113 West 13th Street—Peggy Bacon's caricature-portraits, April 21, through May 9.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Summer exhibition of paintings by Americans.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Monet, through April 28.

Ehrich Galleries, 36 East 57th Street—Miniatures by American artists of American subjects, to continue indefinitely. Handwoven linens.

Ferrugli Galleries, 63 East 57th Street—Art for the garden.

Fifteen Gallery, 37 West 57th Street—Paintings by A. Rathbone, Jr., and Armand Wargny, through April 25.

Fifty-sixth Street Galleries, 6 East 56th Street—Permanent exhibition of frescoes by Gauguin. Flower and garden paintings and a mural decoration by Irene Weir, B.F.A. Garden Sculpture, through April.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Pascal M. Gatterdam Art Gallery, 115 West 57th St.—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Portraits by Leopold Seyffert, portraits by Hovsep Pushman and lithographs and etchings by Americans, until April 25.

Grand Central Palace, Lexington Ave. at 47th St.—Architectural and Allied Arts Exposition, April 18, through April 25.

G. R. D. Studio, 58 West 55th Street—Drawings and sculpture by Hector Costa, through April 25 (from 1-6).

Grolier Club, 47 East 60th Street—Old masters from the Boehler & Steinmeyer collection until June 1.

Harlow, McDonald Co., 667 Fifth Ave.—Recent English and American acquisitions by various publications, through April.

Marie Harriman, 61 East 57th Street—Paintings by young Americans, through April.

Heeramanek Galleries, 724 Fifth Ave.—Early Indian art.

Galleries of Myron Holmes, 7 East 58th Street—Early American glass.

Import Antique Corporation, 485 Madison Avenue—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVth, XVIIth and XIXth centuries.

P. Jackson Higgs, 11 East 54th Street—Authenticated old masters.

Edouard Jonas of Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultse.

Kennedy Galleries, 785 Fifth Avenue—"Cries of New York," original drawings attributed to Calyos and original drawings of New York and other American cities by Baroness Hyde du Neuville. Etchings by Webb, until May 1.

Keppel Galleries, 18 East 57th Street—Etchings by Joseph Pennell, until May 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—New drawings and monotypes by Albert Sterner.

Kleinberger Galleries, 12 East 54th St.—Old masters. Paintings from Corot to Picasso, through May 2.

Knoedler Galleries, 14 East 57th Street—Woodcuts and engravings by Durer, April 20, through May 9.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by William Glackens, until April 30.

J. Leger & Son, 695 Fifth Ave.—English paintings of the XVIIIth century. Paintings by C. R. W. Nevinston and sculpture by Barney Seale, through April 30.

John Levy Galleries, 1 East 57th Street—Old masters and English portraits. Paintings by Jean Charlot, selected by Frances Flynn Falne, through April 25.

Little Gallery, 29 West 56th Street—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street—Paintings and drawings by Abbott Thayer from the Thayer estate, through May 2.

Metropolitan Galleries, 730 Fifth Avenue—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Memorial exhibition of work by Robert Henri, through April 19. Lace and costume accessories, the gift of Mrs. Edward S. Harkness. Gallery H19, through August 31. Prints (selected masterpieces), Gallery K41. Prints acquired during 1929-30, Galleries K 37-40. Furniture and glass, American and European, the American wing, through May 3. Indian and Indonesian textiles, Gallery H15, April 12 through September 15.

Michaelyan Galleries, 20 West 47th Street—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street—Americans by American artists and portraits and crayon heads by Ferris Connah, through April 25.

Montross Gallery, 785 Fifth Avenue—Paintings by Agnes Potter van Ryn, through April 25.

Morton Galleries, 49 West 57th Street—Oils and water colors by young Americans, April 20, through May 30.

Museum of Modern Art, 230 Fifth Avenue—German paintings, until April 27.

National Art Gallery, Hotel Plaza, 50th Street and Fifth Avenue—Exhibition of furniture and objects of art.

J. B. Neumann, New Art Circle, 9 East 57th Street—Paintings by Max Beckmann, through April.

Newark Museum, Newark, N. J.—French applied design and art and an exhibit tracing the history of Newark. Ecclesiastical art (sculpture, vestments, altar vessels and furniture), until May 1.

Newhouse Galleries, 11 East 57th Street—XVIIIth century portraits and landscapes.

New School for Social Research, 66 West 12th Street—Work by young American artists.

Arthur U. Newton, 4 East 56th Street—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—"Forgotten Print Makers," through November 30. New York today and yesterday (Vernon Howe Bailey and W. H. Wallace). Views of American cities.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Frank K. M. Rehn, 683 Fifth Avenue—Paintings and drawings by John Carroll, until April 25.

Reinhardt Galleries, 730 Fifth Avenue—Landscape painting from the XVIIIth to the XXth century, including Hobbema, Gainsborough, Corot, Rousseau and Maurice Sterne, through May 9.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver. Sheffield plate and English furniture.

Roerich Museum, 310 Riverside Drive—Paintings by Jose Segrelles and Eliot Clark, until May 1.

Rosenbach Galleries, 202 East 44th Street—Manuscript from Columbus to Hoover.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings and fine prints.

Scott Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings. Paintings, drawings and rare bronzes by Rodin, Epstein and Despiau.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Works of modern art, an early XVIIIth state bed, through April 21.

Silberman Gallery, 133 East 57th Street—Paintings, objects of art and furniture.

Societe Anonyme, Inc., Rand School, 7 East 15th Street—Group of modern paintings.

S. P. R. Galleries, 40 East 49th Street—Summer show of paintings.

Marie Sterner, 9 East 57th Street—Mixed summer show of American and foreign paintings.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—Greco-Buddhist and Gothico-Buddhist sculptures.

Valentine Gallery of Modern Art, 49 East 57th Street—Summer show of modern French paintings.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street—Exhibition of early English mantel and longcase clocks, chronometers, globes and barometers.

Wanamaker Gallery, an Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue—Drawings and lithographs by Adolph Dehn, April 20, through May 9.

The Weston Galleries, 122 East 57th Street—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue—Paintings and water colors by Regina zu Stolberg, Heinrich XXXIII Reuss and Purcell-Jones, through April 29.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Specially selected group of old and modern masters, throughout April.

Studio of Serge Yourievitch, 130 West 57th Street—Recent sculpture by Yourievitch, until May 1, except Sundays.

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## CHICAGO

The Guelph Treasure, known through its exhibition in New York, is the greatest group of medieval objects ever offered for sale in this country and one of the best documented and authenticated collections of its kind in the world. It is with great pleasure, therefore, that the Antiquarian Society of the Art Institute of Chicago announces the purchase of a characteristic cross by a Brunswick artist of 1325. It is of the early type with round ends, having on the front, chased on a ground of gilded silver foil, the figure of the Crucified, with the four Evangelists at the four extremities of the cross.

Only the face of the cross is gilded. On the back, are five chased disks and on the four ends are six connected palmettes, round a flat center boss set with small pearls. In the center, appears an eight-rayed star with pearl rosettes at the tips. There is pearl beading all around. The sides of the cross are faced with chased silver foil, with a pattern of waved tendrils with five petalled flowers. The foot of the cross, a later addition, is of copper. The acquisition of this standard cross fills a need in the antiquarian collection of early medieval objects of importance.

At this time, it may be of interest to announce that certain other important pieces of the Guelph Treasure have passed into private collections in Chicago. Among these, is the well-known Veltheim Cross of silver-gilt, ornamented with fifteen precious stones and enamel, bearing the coat-of-arms of the noble Brunswick family of Veltheim, and made in Brunswick in the second half of the XVth century and holding the finger of Saint Christina; a pyxis (probably French, XIVth century), ornamented with exquisite detailed mountings of perforated, cast and gilded pewter; and a very splendid monstrance of silver-gilt, dating from the end of the XIVth century, containing a crystal of Fatimidian origin of the Xth-XIth century. This last piece, wrought presumably in Saxony, has a relic receptacle, containing what is said to be a tooth of John the Baptist.

Under the patronage of the Antiquarian Society of the Art Institute of Chicago and the Renaissance Society of the University of Chicago, the public will be privileged to view the great collection of the Guelph Treasure at the Art Institute until April 20.

## BARRUS BOOKS TO BE AUCTIONED

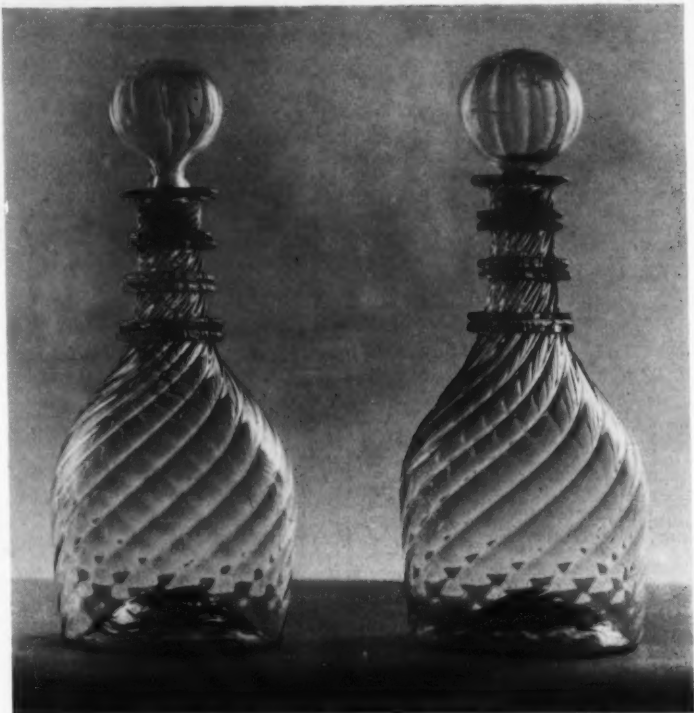
Autograph letters, manuscripts, first editions and presentation copies of Hawthorne, Herman Melville, "Mark Twain," Burroughs and Whitman from three collections will go on view at the American Anderson Galleries on April 23. The sale will take place on the evening of April 29.

An unpublished four-page letter from Herman Melville to Mrs. Hawthorne regarding "Moby Dick" is dated New York, January 8, 1852. This item, considered among the most desirable and most important American literary letters in existence, is the property of a descendant of Hawthorne and appears in an important group of Hawthorne letters and manuscripts.

Rare first editions, autograph letters and manuscripts and presentation copies of Mark Twain are the property of Irving S. Underhill of Buffalo, N. Y.

The Whitman-Burroughs correspondence of a very intimate nature, first editions and association copies, manuscripts and diaries of John Burroughs are the property of the late Dr. Clara Barrus, John Burroughs' literary executor.

The catalog is divided into three parts, covering the consignments from the three different collections as outlined. Numbers 1 to 34 comprise the Hawthorne material. The Mark Twain items from the collection of Irving S. Underhill contain many rarities, including the first edition of Mark Twain's first book, "The Celebrated Jumping Frog of Calaveras County," 1867, and a folding announcement of a lecture by Mark Twain on the Sandwich Islands, delivered at Cooper Institute, May 6, 1867, accompanied by a ticket of admission to the lecture. Only one other copy of this rarity is known to exist.



EXTREMELY RARE PAIR OF CLEAR FLINT DECANTERS WITH STOPPERS

Included in Part I of the early American glass collection of George S. McKearin of Hoosick Falls, N. Y., to be sold at the American-Anderson Galleries on April 22 and 23

## MANY OFFERINGS IN BALTIMORE SALE

BALTIMORE—A large collection of fine oil paintings, etchings, beautiful old Oriental rugs, bronzes, miniatures, ivories and costly furnishings, the property of the late Francis Burns Harvey of Baltimore will be sold on the premises of his home, 715 North Charles Street, Baltimore, Wednesday and Thursday, April 29 and 30, at 11 a. m., and Friday, May 1, at 11 a. m. and 8 p. m. A catalog may be obtained from the auctioneers, Galton, Orsburn Co., Inc., 323 Park Avenue, Baltimore.

Among the paintings to be sold are works attributed to Van Dyck, Reynolds, Hoppner, Kneller, Gainsborough, Nattier, Largilliere, Rossiter, Hans Hoffman, and others. There are bronzes by Guilleman and Clodion and a Carrara marble statue by J. Lombardi, entitled "Night." The etchings are by Albany E. Howard, Andrew F. Affleck, Alexander H. Haig and others. The clocks include a fine old Hepplewhite grandfather specimen and a Louis XV mantel clock with rhinestone pendulum. In the china and

porcelain section, are examples of Capo di Monte, Royal Satsuma, cloisonné, ancient Chinese, cameo glass and Crown Derby. There are fine old needlework table covers, handsome antique Oriental rugs, and a large old Flemish tapestry. The furniture includes a genuine Chippendale mantel mirror and a Louis XV drawing-room suite.

## TOLEDO

Frank Brangwyn, R. A., who has been called "the Masfield of English painting," is now permanently represented in the Toledo Museum of Art by one of his finest canvases, according to an announcement by Director Blake-More Godwin.

This picture, "The Golden Hour," done shortly after the artist's second visit to the Levant, presents a colorful view of the Bosphorus. Several graceful ships hover over the water in the foreground with Constantinople like a jewel in the background. The picture glows with rich hues, tones of dull gold supplying an effective contrast. Brangwyn's well known love of the sea is vividly evident in this romantic vista.

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## SURPLUS STOCK OF CHARLES OF LONDON IN SALE

Owing to the fact that Charles of London is moving from 2 West 56th Street to new quarters at 52 East 57th Street, the dispersal of the surplus stock of this celebrated firm will take place on next Friday and Saturday afternoons, April 24 and 25, at 2:30 at the National Art Galleries, Inc., in the Rose Room of the Hotel Plaza, Fifth Avenue and 57th Street. This will be the third sale under the aegis of this recently opened and important exhibition and sales center.

The collection comprises many examples of the XVIIth and XVIIIth English furniture in which Charles of London has so long specialized, and which coming from this outstanding collection is a guarantee of the highest quality. The group, of course, includes a considerable number of Jacobean, Queen Anne and Chippendale examples. Mirrors, of these periods, old decora-

tive paintings and fine porcelains are also important items in the catalog—as well as beautiful tapestries and rugs.

## SAN FRANCISCO

The S. and G. Gump Company of San Francisco are holding a memorial exhibition of paintings by the California painter, William Keith, celebrating the twentieth anniversary of his death.

Born in Aberdeen, Scotland, in 1839, William Keith came to America at the age of twelve. He was apprenticed as a youth to a wood engraver and then, finding that he had talent as a painter, he went to Munich and studied portraiture and landscape painting. After his return to California, the early years of his professional career as an artist were occupied with a realistic depiction of the western landscape, but after a meeting with George Innes he fell under the influence of the then new school of poetic, temperamental landscape painting.

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